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A REVIEW (QUARTERLY).

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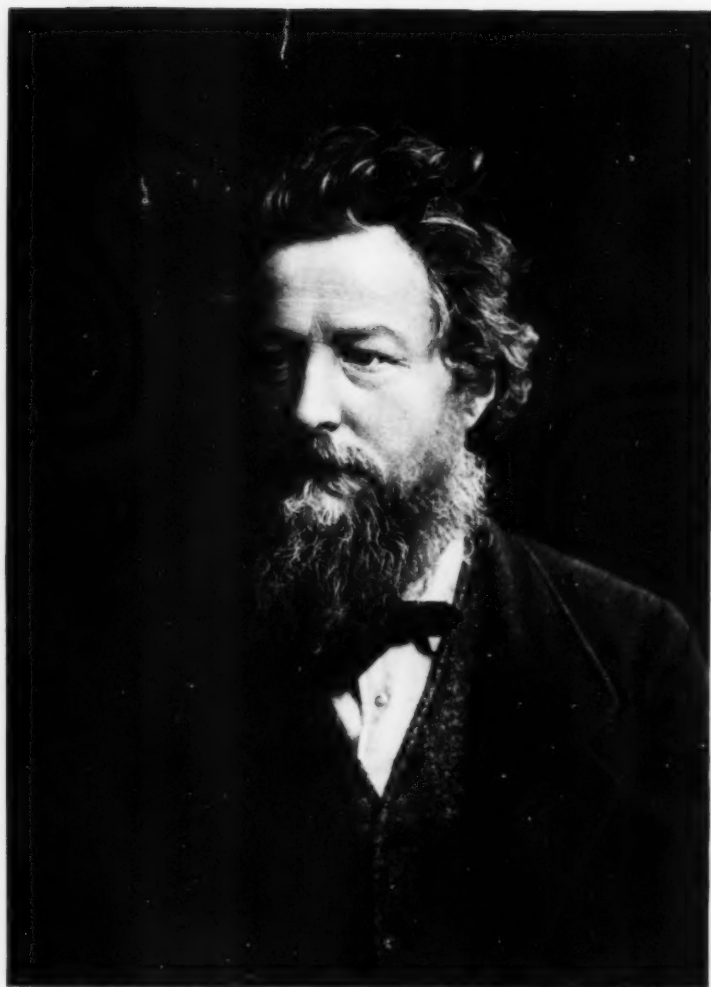
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William Morris

William Morris

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WILLIAM MORRIS.

N searching for the first time among the book-lovers no longer with us for a subject for a portrait likely to be valued by our readers, it is natural to turn in this first instance to the men of yesterday rather than to those of earlier generations, and among the great collectors whose memory is still green, the name of William Morris stands pre-eminent. We call him a great collector, not because collecting was the main business of his life, nor because his collection was immensely valuable or immensely large. A Rawlinson or a Heber might claim eminence on these grounds, and Morris's collection beside theirs was but as a single cabinet placed within a huge library. In addition to the modern books which, like any other man of letters, he naturally gathered round him, he possessed at the time of his death only about a hundred manuscripts, and perhaps three times as many early printed books. With his general library thrown in they were valued at no more than £20,000, and though the estimate seemed to those who had handled them surprisingly low, it is believed that it was for this sum that they were sold. Nearly all of them were purchased during the last seven or eight years of his life. The typical collector must needs be an acquisitive person with the sense of personal property rather strongly developed. Morris was probably one of the least acquisitive

men who ever lived. The things he cared for most, fine architecture, fair scenery, chivalrous tales, he was most passionately anxious that others should enjoy as much as he. From fifty to sixty, when most men are anxious to husband their strength, he exhausted his—it matters nothing whether wisely or not—in his whole-hearted efforts to make the possibilities of life for the great mass of workers brighter and fairer than our present social system permits. He founded the Society for the Protection of Ancient Buildings that the architecture in which he delighted might be preserved, undeformed, for future generations. By his own tales and poems, and by his translations, he won hundreds of new lovers for the spirit of old romance. His whole life was spent in making beautiful things for other people, with but little thought of profit for himself, and it was, perhaps, at least in the first instance, chiefly as the models and tools necessary to him in his own work, as a designer of beautiful ornament for the books he printed, that he began, late in life, to gather round him in his own home masterpieces of illumination and early printing. But when he began thus to collect he brought to his task such gifts of judgment and eye as no other English collector has ever possessed. Even in his undergraduate days at Oxford some of his happiest hours had been spent among the manuscripts at the Bodleian; when he settled in London he was a constant student at the British Museum. Nor had he only studied manuscripts, it would be truer to say that he had lived in them. The thirteenth and fourteenth centuries, the great period in illumination both in England and France, formed the period in literature which to him was real and satisfying beyond any other, and the art of the time thus fell into its place as the natural complement of its poetry and romance. Other collectors win their way to what is best through many mistakes; to Morris mistakes were impossible, because his natural kinship was with the men who did the best work. Of his hundred manu-

scripts some were less valuable than others, because there was less decoration in them; but whatever the amount of the decoration, it was good, and it is not too much to say that either for its writing, its illumination, or its binding, every manuscript he bought was, within its own limits in each case, an example of the finest work. It is this wonderful knowledge and taste which entitles him to be ranked among the great collectors, and small in size as his collection may seem, it was to all competent judges an abiding wonder how, with a by no means reckless expenditure, he brought it together within so few years. There is a sad corollary to this thought. As a buyer for the nation Morris's expert advice, and his energy in tracking down fine books, would have been poorly paid by a retaining fee of five or six hundred pounds a year. At his death his whole collection of manuscripts might have been bought for £12,000 (the printed books were valued at £8,000), certainly a less sum than they had cost him. We spend many scores of thousands of pounds each year on Schools of Art and Design, and on other doubtful expedients for improving our national taste and capacity. It might have been thought that the business instinct of the nation would have jumped at the opportunity of securing the services of this great expert free of cost; nay, more, at getting them, at the expense of his heirs, for a little less than nothing. But those who were most keenly anxious that the nation should acquire at cost price, or less than cost price, this supreme collection of examples of what had once been a great English art, knew by bitter experience that the attempt was absolutely hopeless, could only lead to one more rebuff, and the whole collection, manuscripts and printed books, passed into private hands, and soon lost the unity it had possessed as the Morris Library.

While the fate of the collection was still uncertain, Mr. Bernard Quaritch circulated among his customers a list of seventy-five of the more important manuscripts, and of one hundred and seventy-four of the printed

books, chiefly those containing woodcuts; and this eight-page list, with on an average two lines to an entry, is the fullest record we now possess of Morris's collection as a whole, and consequently of his skill as a collector. During his life he had included among the announcements of books to be printed at the Kelmscott Press one of 'A Catalogue of the Collection of Woodcut Books, Early Printed Books & Manuscripts at Kelmscott House, with Notes by William Morris: with upwards of 50 illustrations. Large 4to. Golden type.' As thus announced, the catalogue shared the fate of the Froissart and Shakespeare. But at the time of Morris's death some of the illustrations had already been made, and as part of his faithful policy of gathering up the fragments that remained, Mr. Sydney Cockerell issued these under the title, 'Some German Woodcuts of the Fifteenth Century,' with portions of an article contributed by Morris to Part IV. of 'Bibliographica' by way of introduction, and a most valuable appendix entitled, 'A List of the Principal Books of the fifteenth century, containing woodcuts, in the library of the late William Morris, arranged alphabetically according to towns, with the number of cuts in each, and references to Hain's Repertorium Bibliographicum.' This list contains one hundred and thirty-one entries, and from Mr. Cockerell's brief but careful descriptions it is thus possible for anyone to reconstruct the more important part of the collection of printed books. The entries are epitomized from the full descriptions which Mr. Cockerell had written for the intended catalogue, descriptions which were placed among the fly-leaves of the books to which they referred, and remained there in most cases at the dispersal of the larger (though not the most valuable) portion of Morris's whole library, at the sale at Sotheby's, December 5th to 10th, 1898. No doubt for good reasons Mr. Cockerell omitted all mention of manuscripts in his 'List'; Morris himself, in the interesting article on English illuminations, which he contributed to 'The Magazine of Art,' though

taking some, or all, of the illustrations from his own books, made no specific references to them, and the student of Morris's library is thus confined, in his attempt at reconstructing the manuscript portion of it, to the short list printed by Quaritch, to the sale catalogue of 1898, to the catalogue of the Exhibition of English Manuscripts at the Society of Antiquaries, where Morris showed six fine books, and to the scanty but very interesting notes on the subject in Mr. Mackail's biography. Even if an adequate list could be gathered from these materials, it would be shorn of half its interest for lack of illustrations, but the attempt might still be worth making.

A good deal of mystery surrounded the eventual sale of Morris's library, and even now it would perhaps be unmannerly to print the name of the wealthy Manchester collector into whose hands it passed. Putting aside the ordinary literary library, Morris's collection was small enough, but it was too large and many of the books too bulky (13 inches is said to be the maximum size approved) for its new owner, and on December 5th, 1898, and five following days, the rejected volumes, making one thousand two hundred and fifteen lots, were sold at Sotheby's, and realized £10,992 11s. The majority of the good books sold at moderate prices; a few ran very high, and the average per lot was kept up by the desire of many of Morris's friends to possess a relic from his library, the literary books thus selling at very unusual rates. Among the chief manuscripts sold were an Italian Apocalypse (fourteenth century), £40; five thirteenth century Bibles, the prices ranging from £24 to £139, and six of the fourteenth century, of which one fetched £77, and another, an Anglo-Norman MS. from the Hailstone Library, £302; an Italian fifteenth century 'Legenda Sanctae Catherinae de Senis,' £149; an English 'Boethius De Arithmetica,' £61; two Ciceros; an Anglo-Norman Gratian (fourteenth century), £255; a twelfth century Hegesippus in a fine Winchester binding, £180; a

thirteenth century French MS. of Josephus, £305; the famous Sherbrooke Missal (fourteenth century), £350; two Psalters written by English scribes, £85 and £97; the Steinfeld Missal, £95; a twelfth century New Testament, £225; and an Italian MS. of Virgil, £164. Among the printed books were Koburger's second Latin Bible, £50; Günther Zainer's German Bible, £80; and the 1494 Lubeck Bible, £50; Wynkyn de Worde's 'Orcharde of Syon,' £151; Zainer's 'Speculum Humanae Salvationis,' £100; an early French Valerius Maximus, £91; the Lubeck Josephus, £34 10s., and 'Rudimentum Noviciorum,' £52; the Ulm edition of Ptolemy's 'Cosmographia,' £91; Pierre Le Rouge's 'La Mer des Histoires,' £30; the Sweynheym and Pannartz 'De Civitate Dei,' £77, and their Epistles of St. Jerome, £53; the 1557 reprint of the Florentine Epistole ed Evangelii, £89; Pynson's 'Dives and Pauper,' £55.

Among the manuscripts conspicuous by their absence at the sale we may note the twelfth century English Bestiary, for which Mr. Cockerell went careering over to Munich, where he bought it for £900; the 'Windmill' Psalter (c. 1270), of which Morris had long possessed four leaves and acquired the rest, shortly before his death, from Lord Aldenham, for £1,000; the Huntingfield Psalter, the Tiptoft Missal (Northampton, c. 1370), some half dozen little Books of Hours, a French Franciscan Breviary, and a 'Roman de la Rose,' with miniatures in grisaille. Probably about half the manuscripts and one-third of the early printed books were retained by the purchaser, and this cream of the collection was obtained for but little over £10,000!

For lack of the books in front of us, the foregoing summary has necessarily taken rather a mercantile turn. We may rid ourselves of it by a quotation from Mr. Mackail's biography, where, in the paragraph preceding that which tells of Morris's death on October 3rd, he writes:

"The weariness of that September was also alleviated by the thoughtful kindness of Mr. R. H. Benson, who took to him, one after another, several of the priceless thirteenth century manuscripts from the Dorchester House Library—among them a Psalter written at Amiens, and a book even more fascinating to him, a '*Bible historiée et Vie des Saints*,' containing, besides initial and marginal ornament of unsurpassed wealth and beauty of invention, no less than one thousand and thirty-four pictures, beginning with the Creation and concluding with the coming of Antichrist and the end of the world, '*toutes ymaginées et intitulées et par escripture exposées*.' This last book he had by him for a week; and though he was too ill to look at it for more than a few minutes together, he always went back to it with fresh delight."

We need not comment on this picture, any more than we need extract from Mr. Mackail's book a summary of Morris's life, or from Mr. Cockerell's the now familiar story of the Kelmscott Press. Morris was many other things besides being a collector. The point which we have here tried to bring out is that to his work or his hobby, call it what you will, as a collector, he brought the same fine taste, the same vivid imagination, which made him great as a painter, a designer, and a poet, the same enthusiasm which made him leap at once to excellence in whatever he undertook.

CORNARO IN ENGLISH.



WHEN Bembo's palace at Padua was the resort of the learned and the ingenious, one of the most familiar guests was Luigi Cornaro, who retained in old age an unusual share of health, both of body and mind, and who, in an engaging fashion, was always willing to speak of the methods by which one who was a physical wreck at forty had made so good a recovery that, as an octogenarian and nonagenarian, he was famous for his vigour and sprightliness. The spectacle of a man who had passed threescore years, and had attained fourscore, not by reason of strength, and whose latter days, though not devoid of labour, were certainly not sorrowful, but full of placid enjoyment, was one that could not fail to arrest attention. In 1558 appeared Cornaro's 'Trattato della Vita Sobria,' written when he was in his eighty-third year. This was followed by a 'Compendio,' written at eighty-six, a 'Lettera' at the age of ninety-one, and an 'Amorevole Esortazione,' composed when he was ninety-five. It was clear that Cornaro had a claim to be heard on the subject of longevity, and his discourses attracted much attention, all the more that they were so pleasantly written, that to read them was almost like listening to the gossiping advice of a patriarch friend. The substance of his doctrine was that men eat and drink too much; that most diseases spring from over-indulgence, and can be mitigated or cured by reducing the quantity of food to the smallest amount that will support the body in activity. This was not a new doctrine. *Modicus cibi medicus sibi.* Cornaro had in youth and early manhood led the self-indulgent life possible and common among the rich, and he had been given up by the physicians as hopeless; but

by rigid temperance he had conquered his ailments, and in the latter half of his life, which did not end until he was nearly, if not quite, a hundred years old, he was, as has been said, an example of healthy and happy old age. An Italian Jesuit, Leonardo Lessio, became a disciple, and in 1613 published his 'Hygiasticon' at Antwerp, to which he appended a translation of Cornaro's 'Trattato.' Since then there have been a multitude of editions, translations, and abridgments of Cornaro in various languages. My present object is to show how he has fared in English.

1634. GEORGE HERBERT.

In 1634 there appeared at Cambridge a dainty little volume, of which the printed page measured $3\frac{1}{2}$ by 2 inches. The book is associated with the memory of the home at Little Gidding, where deep religious fervour was associated with plain living and fine artistic taste. A copy of the 'Hygiasticon,' now in the British Museum, is in a binding which may possibly be assigned to the skilful hands of young ladies of the Ferrar household. Mr. A. W. Pollard has procured for me a detailed description which will be read with interest by bibliophiles.

It is bound in limp white vellum, the upper cover being produced so as to inclose the fore edge and under cover, in which position it was originally maintained by means of a single tie ribbon now gone. The book is sewn with open back in four bands of white calf, sawn in, and is without headbands.

The decoration is stamped in gold, and is the same on each of the wings of the upper elongated cover, namely, an ornamental design in the centre, consisting of a small diamond with red painted centre and white border, most of the colour of which has chipped off, flanked by two acorns, and having a scroll design above and below. The four spaces between these ornaments are filled with impressions of a small square four petalled flower.

A solid circle is impressed beyond each of the four chief points of the central design.

The inner angles of each of the three side covers bear impressions of an acorn with two leaves, springing from a heart, and all the sides are bordered by a small roll leaf pattern and one gold line.

In each of the panels of the back of the book and the corresponding space on the front of the upper cover, is the impression of a heart, and on the actual back, in the second panel, the title of the book is given on a crimson label.

Nicholas Ferrar was born in 1592, and was a Cambridge graduate who had travelled as a merchant, and had sat in the Parliament of 1624, but had retired to Little Gidding, where, counting his mother, brother, brother-in-law, and their children, he was the head of a household of about thirty persons. He was admitted to deacon's orders by Laud and acted as chaplain. The services were so arranged that, by means of relays, worship was continually proceeding throughout the night and day. The handicraft selected for the community was that of bookbinding.¹ The name of the 'Protestant Nunnery' was absurdly given to the Ferrar household, but there were no vows, and six out of eight of the 'nuns' were married from Little Gidding. One of the friends of Nicholas Ferrar was the saintly George Herbert, and there are various memorials of their intercourse. One of Herbert's noble friends had asked him to translate Cornaro's 'Trattato,' and a copy of this he sent a short time before his death to Nicholas Ferrar. They had already made some dietetic experiments at Little Gidding, and found in Cornaro an acceptable guide. Later, they heard of the treatise of Lessius, and requested a translation of it from a friend of whom the initials only—T. S.—are known. This gentle-

¹ There is an illustrated account of the Little Gidding bindings, by Mr. Cyril Davenport, in the second volume of 'Bibliographica.' The biography of Ferrar has been edited by Prof. John E. B. Mayor. See also 'Dictionary of National Biography.'

man is the 'publisher,' or, as we should now say, the editor of the little volume, whose title may now be transcribed: 'Hygiasticon: Or the right course of preserving Life and Health unto extream old Age, together with soundnesse and integritie of the Senses, Judgment and Memorie. Written in Latin by Leonard Lessius, and now done into English. Printed by the Printers to the Universitie of Cambridge, 1634.' It was reprinted in 1636, and reissued in 1678 with a fresh title: 'The Temperate Man, or the Right Way of preserving Life and Health, together with Soundness of the Senses, Judgment and memory unto extream old age. In Three Treatises. The First written by the Leonardus Lessius. The Second by Lodowick Cornaro, a Noble Gentleman of Venice. The Third by a Famous Italian. Faithfully Englished. London Printed by J. R. for John Starkey at the Miter in Fleetstreet near Temple Bar 1678.'

The 'Hygiasticon' is an attractive pocket volume. It opens with an introduction from the unknown T. S., who gives an account of the genesis of the book, and makes excuses for even the slight traces of its Roman Catholic origin that had not been excised. He distinctly claims to be the translator of all that is in the book except Cornaro, and refers to Lord Bacon's commendation of the practice of the noble Venetian. This preface is followed by an extract from Bacon's 'History of Life and Death,' and by several commendatory verses. The most important of these is Richard Crashaw's fine verses on Health, which, with fourteen additional lines, are now to be found in his 'Poems.' After Lessius and Cornaro comes a 'Paradox' 'that a spare diet is better than a splendid and sumptuous.' The author's name is not given, but we are told that he was 'an Italian of great reputation living in the same age as Cornarus did.' I have identified the Paradoxer as Ortensio Lando.¹ George Herbert's translation of

¹ T. S. has given a free translation of the twenty-fourth of the 'Paradossi,' printed at Lyons in 1543. This version of Lando's essay was

Cornaro is included in various editions of his works, including that of Grosart.

1704. W. JONES, B.A.

The next translation is that of W. Jones, A.B. The second, and perhaps also the first, edition appeared in 1704. The third edition omits the translator's name. The title is, 'Sure and certain methods of attaining a Long and Healthful Life; with means of correcting a bad constitution, &c. Written originally in Italian, by Lewis Cornaro, a Noble Venetian, when he was near an Hundred Years of Age. And made English. London: Printed for Daniel Midwinter at the Three Crowns in St. Paul's Churchyard, 1722.' The preface mentions that the 'first chapter was formerly publish'd in English in the small tract of Lessius concerning Health but so far mutilated that it is not the same with the original and falls very short of it.' Mr. Jones, however, could not stomach Cornaro's allusion to 'Luteranismo' as one of the plagues of Italy. Still, his criticism of Herbert's version is not unjust. The fourth edition, without editor's name, was published by the same bookseller in 1727. In some later editions the name of W. Jones is restored to its place. Thus we have 'Sure Methods . . . Translated into English by W. Jones A.B. . . . Edinburgh: Printed by Wal. Ruddiman jun. and Company and sold by all Booksellers in Town. M.DCC.LIII.' In this the dedication to Sir Thomas Cuddon, Kt. and Chamberlain of the City of London, is reprinted. This translation was made from the French, and it includes the letter from the Nun of Padua, the granddaughter of Cornaro, and the Maxims, which latter appeared first, I believe, in the French edition of 1703. The edition printed in 'The Pamphleteer,' No.

reprinted for private circulation (Manchester, 1899), by the present writer, who has also contributed an estimate of Lando, who may be regarded as the representative humourist of the later Renaissance, to the Transactions of the Royal Society of Literature, second series, vol. xx. p. 159.

XXXVI. and XXXVII. (June and November, 1821) is also this version. The three editions published at Cheltenham in 1821, 1823, 1825, and (probably) 1830, and described as the fortieth, forty-fifth, fifty-third, and fifty-fourth edition appear to be Jones's translation considerably revised and altered. These Cheltenham editions are well printed, and have an attractive portrait of 'Lewis Cornaro at the age of 100.' Two at least of them, though published at Cheltenham, were printed at Tewkesbury. In 1879 Mr. C. F. Carpenter, of the South Devon Health Resort, Bishop's Teignton, issued an abridgment of Jones's version, under the title of 'How to Regain Health and Live a Hundred Years. By one who did it. Translated from the Italian of Lewis Cornaro. London 1879.' This little book has been reprinted in 1882 and again in 1894.

1737. ANONYMOUS.

Mr. Midwinter, who in 1727 issued the fourth edition of Jones's version, in 1737 issued, as the fifth edition, a different translation. The title reads, 'Sure and Certain Methods of attaining a Long and Healthful Life. With means of correcting a bad Constitution, &c. Written originally in Italian, by Lewis Cornaro, a noble Venetian, when he was near an Hundred Years of Age. And made English. To which are added Rules for Health and Directions for Life, by Joseph Addison Esq. The Fifth Edition. London: Printed for D. Midwinter at the Three Crowns in St. Paul's Church-yard, and A. Ward, at the King's Arms in Little Britain MDCXXXVII.' This is also adapted from the French version and includes the letter of the Nun of Padua, extracts from Thuanus and Cardan, etc.

1742. TIMOTHY SMITH.

In 1742 appeared 'Hygiasticon: or a Treatise of the Means of Health and Long Life written originally in

Latin by Leonard Lessius. Now rendered into English by T. Smith. Whereunto is annexed Cornaro's Treatise of the Benefits of a Sober Life. [Motto from Horace.] London: printed for the Author, and sold by Charles Hitch, in Paternoster-Row and William Flackton, Bookseller in Canterbury. M.DCC.XLII.' This is dedicated to the subscribers, 'as a Testimony of Respect and Gratitude by their most obliged, humble servant, Timothy Smith.' The list of subscribers extends to sixteen columns, and contains many Kentish and Sussex addresses. Cornaro is separately paged, probably for separate sale. The translation is made from the Latin, and includes only the first of Cornaro's four treatises—namely the 'Trattato della Vita Sobria.' There is a copy, dated 1743, in the Surgeon-General's Library at Washington. There is one dated 1767 in the British Museum.

1743. THOMAS SMITH, APOTHECARY.

We now come to a pantomimic change. In 1743 there appeared 'A Treatise of Health and Long Life, with the sure means of attaining it, in two books. The first by Leonard Lessius, the second by Lewis Cornaro, a Noble Venetian: translated into English by Thomas Smith, apothecary. [Motto from Garth.] London: Printed for Charles Hitch at the Red Lyon in Pater-noster Row and sold by James Leake in Bath, and W. Flackton in Canterbury, 1743. Price 1s. 6d. Stitched, Bound 2s. This is simply a reprint with the omission of the dedication and subscribers' names of the version published in the previous year as that of Timothy Smith! Which is the real Simon Pure? Timothy's list of subscribers seems a guarantee that *he* was not a myth; but I have no explanation of the mystery. To make the matter still more complicated, the appearance of Timothy Smith in connection with the translation of Lessius has led to the occasional association of his name with the unknown

'T. S.' who wrote the introduction to the Cambridge 'Hygiasticon.' The version of Timothy Smith and Thomas Smith are identical, but that of the earlier 'T. S.' is quite distinct.

1768. ANONYMOUS.

We now come to a genuine translation. 'Discourses on a sober and temperate Life. By Lewis Cornaro, a noble Venetian. Translated from the Italian original. London: Printed for Benjamin White, at Horace's Head, in Fleet Street. MDCCLXVIII.' This is a volume of 281 pages. The translation ends on p. 145, and the rest of the book is occupied with a reprint of the Italian text of the edition that appeared 'In Venetia appresso Marc' Antonio Brogiollo MDCXX.' The translator's name does not appear. Sir John Sinclair, who reprinted it in his 'Code of Health,' refers to an edition of 1799. In 1798 the English version was published alone. 'Discourses on a Sober and Temperate Life. By Lewis Cornaro, a Noble Venetian. Wherein is demonstrated, by his own Example, the Method of Preserving Health to extreme old age. Translated from the Italian original. A new Edition, corrected; to which is added, Physic of the Golden Age, a Fragment. London: Printed for Cadell and Davies, J. Scatcherd and Vernor and Hood, 1798.' This has two of Bewick's woodcuts. The 'Physic of the Golden Age,' which is decidedly vegetarian in its teaching, is one of those oriental imitations of which the 'Economy of Human Life' is the best-known type.

1842. MORONELLI.

In the Surgeon-General's Library at Washington there is a copy of 'The Discourses and Letters of Louis Cornaro on a sober and temperate life; with a biography of the author by Piero Moronelli, with notes and an appendix

by John Burdett. (Twenty-fifth thousand.) New York: Fowler and Wells. [1842.]' This I have not seen.

We now reach the end of our bibliographical survey. Cornaro has probably been printed in English about a hundred times. Of these not more than three or four are from the Italian; the remainder are second-hand versions, either from Latin or French.

Cornaro has been a general favourite with readers and critics alike; but there have been unfavourable estimates, amongst which that of Benito Feyjoo may be mentioned. It amounts briefly to the undeniable statement that God did not make Cornaro to be a rule of life for all men; that if one man lived to be a hundred on this spare diet many have attained the age on a more liberal allowance; and that it is possible that as Cornaro's ill-health was the consequence of his stormy youth, they may have disappeared as his temperament became calmer, with little or no aid from diet. There is a spice of truth in these observations, but they are far from convincing.¹ Sir John Sinclair adds: 'Cornaro tells us, that in order to preserve his health he not only resolved to restrict himself as to the quantity of his liquid and solid food, but carefully to avoid cold, fatigue, grief, watchings, and every other excess that could hurt his health. How could the business of the world be carried on if every man, like Cornaro, were to begin to follow that system at the fortieth year of his age?' Sir John, however, has somewhat misunderstood Cornaro, for the record of his life shows that he did not pass his latter years wrapped in cotton wool; but, on the contrary, discharged the duties of his station, and was active both in mind and body,² and after all Sinclair thought sufficiently well of Cornaro to include a reprint in the 'Code of Health.'

¹ The passage will be found in the 'Teatro Critico,' Disc. 6, n. 21.

² Sinclair's observations occur in his 'Code of Health and Longevity,' London, 1821, pp. 10 and 195.

Most readers, even if they hesitate to adopt Cornaro's rules, find a pleasure in listening to the good old man who has so frank a delight in his healthy age, and so secure a conviction that his method is open to all, and will prove a remedy in the most desperate cases. We see him in his pleasant gardens surrounded by his grandchildren, enjoying their musical exercises, and singing himself because he has 'a clearer and louder pipe than at any other period of life.' This, with the composition of a comedy, 'abounding with innocent mirth and pleasant jests,' and more serious essays, scientific and literary, intended for the benefit of the commonwealth, were the recreations of his old age. As a teacher of 'plain living and high thinking,' Cornaro has still a useful mission.

WILLIAM E. A. AXON.

PRINTED CATALOGUE CARDS FROM A CENTRAL BUREAU.



PROBABLY no other question in library administration is more practically important to most libraries and pre-eminently so to a state or other central library having supervision of smaller libraries, than that of reducing cost of cataloguing and increasing utility of catalogues by means of printed cards. The expense item which causes most anxiety to library trustees and most criticism from the uninformed, is almost always the cost of cataloguing. The ablest librarians of the world have been studying for fifty years the problem of securing necessary results at lower cost. There is entire agreement that a library is practically useless without good catalogues, and that whatever the cost it must be faced; so that we hear no discussion by competent judges about getting on without these indispensable keys, but merely of how to reduce their cost by co-operation and better methods. The problem grows yearly more serious with the steadily increasing number of books published, and of readers not satisfied with what they may find in their own library, but insistent on knowing what can be had on the same subject elsewhere. The American Library Association has recognized the gravity of this problem for years, and given it close attention through its strongest committees and its publishing board. A score of libraries have made more or less extended experiments, notably the Boston Public, Harvard College, Columbia University, John Crerar, Princeton University, and the 'Publishers' Weekly' office in New York, where the official bibliographic records of the book trade have centred from their origin. Certain

definite results have been attained. Possibly future discoveries may modify some conclusions that now seem clear; but the same possibility hangs over decisions on any subject, so we may safely accept these premises.

1. A card well printed in clear type will be used; not a duplication of manuscript or typewriting, for no duplicating process will give as legible results as good printing. Entries on cards in trays and drawers are more trying to the eyes than in book form, and it is absolutely necessary that the highest practical legibility be secured for the general public. Another reason for printing is the greater economy with which many copies can be made for distribution.

2. These cards must be printed and distributed to subscribing public and private libraries by some central bureau. Cost of type-setting and necessary preliminaries, and, more important, the heavy expense of preparing satisfactory bibliographic titles, necessitate preparing and issuing from some central point, and dividing expense among the libraries benefited. Every year the public and librarians recognize more fully the almost incalculable value of brief notes added to book titles, and epitomizing the most valuable information or suggestion which an expert familiar with the literature of that subject could give to one trying to choose from a great library the book then and there and to him most useful. It would be difficult to over-estimate the practical value of these annotations or 'evaluations,' yet obviously very few libraries could find persons competent to make satisfactory notes on all subjects, or having found them, could afford to prepare and print the notes, except by dividing the cost with other libraries to which they would be exactly as useful.

If the cards must be printed and distributed from a central bureau, the only question left to the New York state library is whether it should do this work in virtue of its relation, as the central library for 7,000,000 people with over 1,000 libraries more or less closely connected

with or tributary to it, or whether the central cataloguing bureau can be moved one step farther back, and serve not only for this but for other states. On this account we have postponed for ten years the question of printing our own cards, hoping for a solution that would relieve us of part of the labour and expense. The library committee has always recognized the importance of this question, and had our other work not been so pressing we should doubtless have felt forced before this to begin printing for our own use. But while we have been doing other important co-operative work, the results of which we have given freely to other libraries, they have carried on practical experiments in printing, and we have hopefully watched the results. There are two solutions, either of which would be better than for us to do this work, and one of which is almost sure to be reached within two or three years.

1. Organization of the co-operative cataloguing bureau at some central point, probably in connection with the extensive allied work now carried on by the 'Publishers' Weekly' office in New York. This would be supported by contributions of co-operating libraries which would guarantee its expenses, and by subscriptions from smaller libraries willing to pay for their printed cards, but so situated as to be unable to assume more direct responsibility.

2. Vastly better than this, and the solution to which I have looked for more than twenty years, is that these cards shall be printed by the national library in Washington as part of its proper functions as the library centre for the whole nation. It receives all books copyrighted in this country, besides buying foreign books heavily, and receiving more in exchange than any other American library. It therefore would be the best centre for material to be catalogued. Under its new administration it certainly will soon have unexcelled facilities in its bibliographic apparatus, and in its staff for cataloguing, classifying, and annotating.

The national library would thus, in cataloguing its own books, printing the titles as it would have to do in any case, add the trifling cost of printing extra cards when the type was on the press, and of distributing to libraries according to their needs. No other equal expenditure could possibly accomplish so much as this for American libraries, and it certainly would be a very insignificant minority that would criticise the plan either in theory or practice. Now that the educational world has formally recognized that the public library is as much a part of the educational system as the public school, no one could criticise using the United States' mails for distributing cards to such libraries as maintain standards entitling them to recognition as distinctly educational institutions. Washington is a particularly favourable centre because of the great number of government departments, universities, and other institutions which would be available for assistance, specially in preparing notes on books on a great variety of subjects.

Whether the mechanical process adopted shall prove to be linotype slugs or electro shells, or ordinary stereo plates or papier-maché matrices is merely a question mechanical and financial, to be settled by those in charge. The essential is that cataloguing, annotating, and printing standard cards (7.5×12.5 cm., now almost universally adopted for bibliographic work) be done for American libraries either at the Library of Congress or at a central bureau, preferably in New York. In my judgment we should devote our own efforts to reaching at as early a day as possible one of these two solutions, of which the national library plan is incomparably the better.

Some will heartily approve utilizing the national library cataloguing and printing, but object to public distribution, and urge that the cards should be bought by some business house or bureau organized for the purpose, and distributed independently of the national library. This means maintaining a double staff, a double

stock of cards (for the national library must have its own reserve for its own uses), and in many ways an extra expense, with no gain except gratifying the theory of those who think such distribution not a proper function of the national library. If the narrow view is to prevail that the Library of Congress is not a national library, but merely for the use of senators and representatives in congress, then this argument holds. That idea was, however, repudiated by erecting the finest library building in the world at considerable distance from the capitol, making a great object-lesson to every visitor that it is in fact a library for the nation and not for congress alone. No one will question that this work can be done more conveniently and more cheaply there than by duplicating facilities elsewhere; and I feel sure that in the end this opinion will prevail, even if some other arrangement is forced on us as a makeshift. Use of printed cards for catalogues is just as inevitable as the general use of typewriters and electric light. We certainly should not be discouraged because objections made to other labour-saving inventions are urged against this greater one, a printed catalogue card for general use. If one in five of the 5,000 public libraries of the country should buy an important new book, it would mean that the heavy expense of cataloguing, and of printing or copying the cards and making notes must be incurred 1,000 times over, or else that some of these libraries should lack this invaluable aid. Hardly anything in modern life will appeal more strongly to a practical business man than the increased economy and efficiency, and therefore, the practical necessity of doing away with the present duplication of labour, and having cataloguing, printing, and annotating done, once for all, in one place, for all libraries for these books, every copy of which is an exact duplicate of every other.

MELVIL DEWEY.

DESCRIPTIVE CATALOGUING.



WHEN an examination is made of a number of the book reviews which appear in literary journals and daily newspapers, one is often led to speculate as to their value to the ordinary book-buyer. How much do they influence his choice, and what amount of information do they convey concerning the actual contents of books? Although this is not an inquiry into the question, it is an interesting branch of the subject of book description, and as such demands a little notice, especially as it has a direct bearing on the matter of book selection and its necessary outcome—book cataloguing. It is a fact that librarians are compelled, in the absence of more satisfactory methods, to order many new books on the strength of critical notices which appear in journals. It is equally a fact that, in a large proportion of cases, the guidance afforded by these notices is unreliable and often misleading, because the reviewer neglects to tell what books are about in his anxiety to display his own skill in phrase-making, and his mastery of the technique of the art of printing. Many a modern book-review is more like an examination of the work by a proof-reader, than an attempt by a competent judge to inform the reader as to its subject-matter and scope. After all is said, a comma standing on its head does not vitiate any fact it helps to punctuate, nor does any other misprint, so long as it is obvious, constitute a fault about which to make a pother. Yet it is on such trivialities that good books are often condemned by careless critics, who ignore the intention, scope, and usefulness of books in their never-ending search for literals. Frequently one will see

whole columns of a journal filled with a laudatory or condemnatory review of a book, in which its literary style, the personality of the author, the art of the printer, paper maker, and binder, may all be solemnly passed in review, yet not a word be said as to the real contents, limits, and intention of the book. Such notices are of everyday occurrence, and they form the chief source from which publishers select those unmeaning laudatory tit-bits which figure so often in catalogues of books, as 'opinions of the press.' The average book review is one of the principal hindrances to the intelligent selection and cataloguing of good books with which librarians and the general public have to contend. The publisher's catalogue or announcement is another distinct hindrance, because he depends upon the reviewer for his annotations, and as these are rarely descriptive, the information conveyed to the intending book purchaser is very meagre. This carelessness in the important matter of describing the contents of books in an accurate and helpful manner, has not only a harmful effect on the circulation and choice of books generally, but it aids in retarding the work of describing and indexing what is recorded in books, so that readers as well as buyers are hindered in their quest for information.

It is only within the past few years that any attempt has been made to annotate the entries of books in public library catalogues, so as to make their contents available. A few public libraries have accomplished this work for all their books, whilst others have begun to annotate or describe every new book added. When one considers how misleading and void of information the average book-title is, it becomes evident that some means must be adopted of telling intending readers what books are about, when choice must be made from brief catalogue entries, and not by actual examination of the books themselves. Generally speaking, very few title-pages are true guides to the contents of the books which they distinguish, and as often as not, they are misleading. If words were devised to con-

ceal thought, it is just as certain that modern title-pages were invented to hide the subject-matter of books. The old-time title-page, with its solemn procession of descriptive lines, some picked out in red ink, may have been a trifle embarrassing, but it honestly set forth what was contained behind it, as far as was thought needful. The present-day title-page, following the prevailing taste for tit-bits and snippets, has been reduced to the limits of a motto or trade mark, sufficient, no doubt, to distinguish it from its fellows, but utterly inadequate for the purpose of informing its reader what story its author has to tell. But this is not a plea for descriptive title-pages. It is an argument in favour of supplementing their deficiencies, by the addition of notes to catalogue entries which will give the information title-pages cannot supply. A title-page is but a distinguishing name, a mere heading or sign, by which authors hope their names will descend to posterity. Its value as an indicator of the contents of a book can only be very slight, and in no case can it convey the same amount of information as a table of contents. For this reason the mere wording of a title-page is of very little consequence, providing it is sufficiently explicit to distinguish a volume of verse from one on the art of painting; or a collection of sermons from a novel. That even this amount of distinction is frequently not gained, because of the fantastic titles adopted, every librarian knows. Two amusing instances may be cited, which are tolerably well known, though the fun is chiefly perceived by the bystander. Two books of modern verse—one dubbed 'Oils and Water-Colours,' and the other, 'Rough Castings'—have been frequently mistaken and purchased for works on painting and ironfounding respectively, to the confusion and wrath of their buyers. I have myself been often misled by entries in literary journals of new books which seemed to fill some gap in the library and were ordered in consequence. In one case, a book which seemed to be an illustrated account of a recent tour in

Holland, turned out to be a collection of short Scotch and Dutch stories; while in other cases books have been delivered which have not fulfilled the promise of their title-pages in any respect.

For all these reasons it is manifest that the time is ripe for some drastic reform in the method of describing books, and nothing seems to meet the needs of the case so completely as the addition of purely descriptive notes to catalogue entries. In the case of very large libraries of old standing this would be a formidable undertaking, and in some cases would be an enterprise beyond the means and resources of the institutions. But there is no reason why the municipal libraries, with their comparatively small collections and accessions, should not attempt this method of rendering intelligible the contents of books. The great majority of persons who use public libraries in the United Kingdom are compelled to make their choice of suitable literature and books for study from catalogues which merely transcribe title-pages more or less fully. The further aid of subject headings in such catalogues is also afforded; but it must be remembered that, as no effort is made, save in a few cases, to indicate the scope of different books, these headings only help readers to find in one place a few of the books which may happen to be described on their title-pages as treating of the same subject. This is no great aid to the intelligent selection of books, because no distinction is made between the entry of a treatise of a hundred years ago and one of yesterday. Thus, readers are induced to borrow Marco Polo's travels for up-to-date information about modern India, or Gordon Cumming's book on South Africa for an account of the Johannesburg gold mines. Again, in fiction the want of some kind of information as to the period, place, action, or motive of novels leads to a great deal of unnecessary disappointment on the part of borrowers. Generally the merest hint is enough, because, though novels are seldom read for the information they often contain, they are read

for recreation by people who have a pretty well-defined notion of the class of novel they prefer. Thus, there are certain minds which cannot appreciate or relish novels which are written about murders or soul-curdling situations. It is not always easy to characterize such books concisely, or in such a way that an ordinary mind can grasp the principal motive and important subsidiary sections with intelligence; and especially to scent murder, which, with love, seems to be the pivot on which the majority of novels turn. For example; in such an elaborate novel as 'Martin Chuzzlewit,' with its complex plot, its varied scenes, and characters, and teaching as a kind of sermon against selfishness and avarice, it would be very difficult briefly to summarize its main features. But surely, for the benefit of those readers who require a little direction in their reading, such a note as the following would not come amiss:

DICKENS, Charles. 'Martin Chuzzlewit.'

The scene is principally laid in the neighbourhood of Salisbury, in London, and in the United States, during the first part of the nineteenth century. Selfishness, avarice, and the punishment of a conscience-stricken murderer are central motives. There is much satirical reflection on the American people. The humorous characters are Pecksniff, Mrs. Gamp, and Mark Tapley.

Or this could be condensed as follows:

Salisbury, London, United States, early 19 c. Selfishness, avarice, murder. Humorous minor characters.

In any case, the unlettered reader would be greatly aided in his choice, and due importance might be accorded to every great novel if treated on similar lines.

In the case of novels of minor importance a few words would generally serve. Here are some examples:

CRAWFORD, F. Marion. 'Mr. Isaacs.'

India. Hindoo mysticism. Date 19 c.

KINGSLEY, Henry. 'Geoffrey Hamlyn.'

Life in Australian bush. Middle of 19 c.

MARRYAT, Frederick. 'Dog Fiend.'

Holland, Isle of Wight, Portsmouth, 1699. Jacobite plots and smuggling. Contains adventures of a dog which seems to have a charmed life.

These notes would be invaluable to the reader who hates novels which have their theatre of action in foreign countries, and there are very many persons who cannot appreciate a simple love-story, however well told, if the scene is laid in Italy, Egypt, or elsewhere out of England. This curious prejudice extends also to dialect novels, whether American, Irish, Scotch, or Yorkshire. Unfamiliar names and departures from ordinary Civil Service spelling are as poison to the type of reader specified.

There are other very important points requiring consideration in the question of how best to describe books, so that the public may get the most benefit from them, but they must wait for a future occasion. Meanwhile, there is one practical suggestion which could be adopted without trouble and very little cost, and would do much to render the exposition of the contents of books easy. It is this. Let every author draw up a six- or ten-line note on the scope, period, exact contents, and motive of his work, which could be printed on a slip, and placed in every copy of the book, so that every reader, librarian, and particularly critic, could easily see it, and profit accordingly. Prefaces are never very helpful. Many are long-winded and miss the point. Others are apologies for appearances in print, or simply invitations to read the book and find out what it contains. The slip suggested seems a happy compromise.

JAMES DUFF BROWN.

THE PROBLEM OF THE PRINTED CATALOGUE, WITH A POSSIBLE SOLUTION.

IT is the misfortune of the printed catalogue that it has, in Mr. Cutter's happy phrase, no future. Generally before it has left the printer's hands it is out of date. Long before the edition has been sold off its value as a key to the library contents is seriously impaired, and it has become necessary to publish supplements; or if these are not supplied through lack of means, the catalogue which may have cost so much in money and labour is largely useless, nay worse, is misleading. The readers who buy it as 'the catalogue,' without troubling themselves as to the important question of the date, repent them of their bargain, and have an uneasy feeling that they have been 'done,' a feeling not perhaps altogether without foundation in some cases, seeing that to volunteer the information would often be prejudicial to the sale.

The size and weight—not to mention the price—of the catalogues of the larger libraries are another great inconvenience, and one which is bound to become worse as the smaller libraries become large, and the larger libraries still larger. When even the supplements to the catalogue are themselves respectable tomes, the labour of consultation is so great that one of the advantages claimed for the printed over the manuscript catalogue, at any rate in card or some other form permitting of infinite intercalation, viz., greater ease of consultation, disappears in favour of the latter. But in avoiding the Charybdis of bulk and cost, some libraries have succumbed to the Scylla of meagreness, issuing cheap and nasty title-a-liner

lists. Their only merits are their handiness, and the smaller expense entailed in printing new editions.

Mere mechanical and economical considerations such as these, apart from the deeper questions of arrangement, classification, and annotation, make the present revolt against the bulky catalogue easily intelligible. The return from the dictionary to the classified form is simply a return to the form which gives the most and best information in the least space. And the by no means unimportant convenience of handiness is secured, not by the entirely wrong method of murdering titles, but by splitting up the catalogue and issuing in sections. This is the so-called 'revival of the class list,' a phrase which originated with the writer in the days when the revival was asserted not to exist outside the imagination of one or two over-sanguine and iconoclastic librarians.

The class list may be said to have minimized in a varying measure the disadvantages enumerated above. The individual sections are much more easily and cheaply kept up to date than one inclusive catalogue, either by way of new editions or by supplements. They are cheaper to buy, as a reader need obtain only the sections in which he is interested. The very biggest library may by the extremely simple process of division keep its catalogue within easily handled, nay, if it pleases, within almost pocket limits. On the other hand, the multiplication of lists beyond the main divisions of the classification is an evil which re-introduces, though in a milder form, some of the inconveniences which sectional publication is designed to reduce or overcome. And the vexing problem of out-of-dateness is only to some slight extent smoothed by the class list. New editions or supplements cannot be afforded as often as the real necessities of the case demand.

Under these circumstances the library magazine or bulletin, to give it the name which proclaims its American origin, is a most admirable supplemental agency to the

catalogue. Published monthly, bi-monthly, quarterly, or half-yearly, it is a species of continuous catalogue, bridging the gaps between the publication of the class lists and their continuations or revisions. It seems pretty certain that the bulletin has come to stay, in spite of the fact that most, if not all, of these periodicals appear not to be supported by the readers of the various libraries as they deserve, and indeed as the authorities have a right to expect. We have heard and read a good deal—some would say, too much—about the duties of the public library to the public; will not somebody vary the tune a little by dilating upon the duties of the public to the public library? After all there are such duties, and one of the most crying is to buy the library publications. To some extent the inadequate support accorded to library magazines is very likely due to the wrong lines upon which the majority of them in this country are compiled. It is gravely to be questioned—in the writer's mind there is no question—whether these magazines are fit and proper places in which to print the lucubrations of the librarian and others on local history and antiquities and other odds and ends to the detriment—and it nearly always is to the detriment—of their *raison d'être*, which is the keeping of the readers in touch with the growth of the library, and secondarily to this primary object, the supplying of references on special topics and such like exceedingly useful matter, indisputably and immediately germane to a library. If work of this kind is done as fully and thoroughly as it ought to be done, it is safe to assert that there will be little time and little money to devote to the sort of dilettante trifling which is now so popular in this regard. There is probably a great future before the library magazine, but it will be in its bearing towards the catalogue problem, upon which it is the object of the writer in the present article to offer a few discursive remarks and suggestions.

It cannot be said that these bulletins—be it understood

that English publications are specially referred to—have yet fulfilled, to any degree, the promise of their early youth. In one important, in one vital particular, they have fallen lamentably short. Most of them in their first number, at any rate those earlier in the field, promised indexes to the completed volumes. Where are those indexes? Of course author and subject-indexes to the additions are what are meant. Out of the considerable and growing number of magazines published, the writer is acquainted with only two which are adequately indexed as far as authors are concerned, none with adequate subject-indexes. Cost may be partly but cannot be wholly the explanation, seeing that the library which can afford to print miscellaneous effusions can afford to print an index. Moreover, if it is worth spending time and money on magazines at all, it is worth while spending both on making the entries in them readily accessible. Is it librarians who are to be taught the value, the necessity of indexing? A subject-index is highly desirable; an author-index is indispensable if the magazine is to be used as a catalogue of the additions of the year—or whatever the period may be.

A question which librarians may well proceed to consider is whether, in view of recent developments, it is any longer necessary to print complete catalogues of public libraries. Open access libraries may no doubt get along very well without catalogues—but other lending libraries? Even so, it is submitted that the library of the near future will generally choose not to print a full catalogue, the large library because of its expense—both to library and to reader—its cumbersomeness and its finality, and the small library for the first and third of these reasons. Something more elastic and continuous, on the lines of the magazine or supplementing it, is a much needed *desideratum*. The following rough suggestions are offered in the hope that they may lead to some discussion of the subject.

The magazine is the basis of the system of catalogue publication proposed. It satisfactorily solves the problem

of how to keep readers informed of current additions. Whatever other features it may have, this feature must be made of the first importance, it must be a catalogue, only a catalogue published at short intervals. Then at the end of the year, or in the case of a very small library at the end of a longer period, it must have an index or indexes to the additions in the volume. The author-index must be compiled in such a form that it is complete in itself, that is, it must give brief titles and book marks as well as page references to the magazine. This ingenious idea the writer first saw carried out in the 'Monthly Bulletin of the Providence Public Library,' a publication (now unfortunately no longer issued in its old form) of extraordinary thoroughness and merit, to which he has been indebted for many suggestions. If the library has branches, a system of notation should be adopted by which one entry will serve for the group (see 'The Library,' New Series, vol. i. p. 158). As an example of such an index entry we may give :

Cookson, C., (*Ed.*). Secondary Education (34). CST 373

The number in brackets after the title is the page reference; the capital letters following indicate libraries; last is the book mark, a Dewey number, consequently the same in each library. The subject-index should give author's names and page references so that the reference will be not only to the magazine but to the author-index.

The novel part of the proposal begins here. The indexes with title-page having been issued to the purchasers of the magazine, a further sphere of usefulness is opened up by stitching the indexes in a separate cover and publishing as a brief catalogue of the year's additions—which in fact they are. The objection is that, like the number units of the magazine, the period is too limited unless the yearly lists are gathered into a larger publication, which means catalogue and supplements again. Here comes in the second part of the proposal. At the end of the second year, let

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us say, the indexes are issued for the completed volume, and are then combined with the preceding indexes, the cumulative indexes thus becoming a catalogue of the additions for two years. For the printing of these indexes the linotype would be resorted to, for which just this kind of work, short lines with little or no change of type, would seem peculiarly adapted, while the full entries in the magazine would preferably be printed in the ordinary way. The third year's indexes are incorporated with the indexes for the two preceding years, and so on, until a certain unit is reached, differing in different libraries. Suppose this unit to be five years. Then at the end of the sixth year, the index entries will be incorporated as before, but the first year's entries will be eliminated. Thence onward, as long as the unit remains unchanged, the current year's additions will continue to be incorporated, and one year's additions, those of the fifth year back, will be dropped. The library will thus publish at the conclusion of each year a catalogue of five year's additions, which is at the same time an index to the fuller entries in the five latest volumes of the magazine.

It is not suggested that the magazine and five-year catalogue will be alone sufficient to meet all needs, though the requirements of the majority of readers will be pretty well met by the books of a semi-decade, when 'the latest' in whatsoever department of literature is so hungrily perused. There will still be plenty of scope for class lists, but these will be issued in particular subjects as wanted, and as it is convenient to prepare them. And it is to be understood of course that the library is kept catalogued to date at the library; whatever catalogues are printed the card or other catalogues on the premises must always be the main resource of the student.

L. STANLEY JAST.

A GLANCE AT THE WHITTINGHAM LEDGERS.

THE history of printing, like all other historical studies, must be based, in the first instance, upon original records. It is not enough to know who were the chief printers, typefounders, or publishers of any given period, nor even to have a fairly accurate list of the books produced by their means. We need more than this for the true study of the subject and in proportion as these records are numerous or scanty, so will the history be complete or incomplete.

No class of records are so important in this respect as trade ledgers of particular firms. From them we learn what books were most in favour with the public, what number of copies formed the first and subsequent editions of popular works, the cost of the printing, paper, and illustrations, as well as, in some cases, of the stitching and binding. They enable us to compare the wages of workmen at one time and another. They tell us the names of the principal booksellers, typefounders, artists, and engravers of the day, as well as the cost of living and carrying on business. In short, they furnish us with all the details we need for arriving at a true judgment of the work done, details which often are not to be found anywhere else.

In this country such records are rarely available. In my recently published 'Short History of English Printing,' I quoted from the pages of 'Notes and Queries,' some extracts from the ledgers of Henry Woodfall, the only instance known to me in which such information had been published.

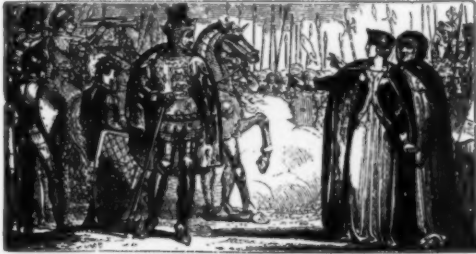
By the courtesy of Mr. C. T. Jacobi, the managing partner in the Chiswick Press, I am now able to make a further



FRONTISPIECE TO SINGER'S SHAKESPEARE OF 1826. DESIGNED BY
WILLIAM HARVEY. ENGRAVED BY JOHN THOMPSON.

contribution to the history of printing in England at the close of the eighteenth and the beginning of the nineteenth

centuries, which I am sure will be of considerable interest and value to future students. Mr. Jacobi's offer took the form of placing at my disposal the earlier of the Whittingham ledgers, cash books, etc. He also gave me access to



SINGER'S SHAKESPEARE, 1826. RICHARD III. ACT IV. SCENE 4.
ENGRAVED BY J. THOMPSON.

the collection of printed books belonging to the firm, besides devoting much valuable time to answering my questions.

It would be impossible in the limits of a single article to deal comprehensively with the mass of information which



SINGER'S SHAKESPEARE, 1826. HENRY IV. PART II. ACT. V.
SCENE 2. ENGRAVED BY J. THOMPSON.

these books contain. All I have attempted is to give my notes the charm of variety, and at the same time to retain some points of historical value. I have also been careful as far as possible to avoid ground already covered by Mr.

Warren's book, 'The Charles Whittinghams, Printers,' although that work being a publication of the Grolier Club of New York has only a limited circulation in this country. The earliest of the Whittingham ledgers is a small vellum-bound folio, covering the period from 1792 to 1805. The second, which is just twice the thickness, brings the record up to about 1810, and in addition to these there are two or three other large ledgers, some of which seem to overlap each other, and these carry the record of the Chiswick Press down to about 1850.

At the outset, these volumes reflect very clearly the spirit



FROM THE CROWN 8VO SHAKESPEARE, 1830.

of the age in which the elder Whittingham set up business, and of which he was to some extent, if we may believe his biographers, the embodiment. It was the age of the Young Person, the age of 'Sandford and Merton' and Mrs. Chapone, of Blair's Sermons and Dr. Watts's Hymns. It was an age that found a ready sale for works such as Crosby's 'Fortune Telling Almanac' and 'Old Moore.' But, with all its pedantry and superstition, there was mingled a strong love of all that was highest and best in our literature, and it was to this feeling that the elder Whittingham appealed by printing standard works in a small and handy form, with the help of good type, good

paper, and beautiful illustrations. But this independent work was not undertaken until he had been established in Fetter Lane for some few years. The nature of his early business is shown from the following extract from his account with Crosby, the publisher, of Stationers' Court, for the year 1794.

		£	s.	d.
June 13.	'Gardeners' Daily Assistant,' 6,000. Six sheets and a half, bourgeois, 18mo, at £6 10s. per sheet	42	5	0
	Extra for 3 pages brevier . .	0	14	0
	Re-composing one sheet and a half	3	14	0
Sept. 6.	'History of Robespierre.' Nine sheets, pica, 8vo, 750 at £1 4s.	10	16	0
Oct. 18.	Crosby's 'Fortune Telling Al- manac.' Four sheets and a half of the Rule part and two sheets and a half of the letterpress. Pot 12mo, 5,000	22	3	0

The 'History of Robespierre' was clearly an echo of the great Revolution then raging in France. Crosby's 'Fortune Telling Almanac' is not among the 'Ephemerides' at the British Museum, but this edition of 5,000 is a witness to its popularity. There was another publisher of the name of Wills on Whittingham's books at this time, for whom he printed almanacs and pocket-books with various titles. His chief customer, however, was the publisher Heptinstall of Fleet Street. For some time Whittingham appears chiefly to have bound books for him, but in 1796 is the following interesting account of books printed:

	1796.	£	s.	d.
July 30.	Dr. Gay's 'Fables,' vol. 1. Four sheets, bourgeois, 32mo, 1,000 at £3 8s.	13	12	0

		£	s.	d.
July 30.	Dr. Gay's 'Fables,' vol. 1, sig. S, a.—vol. 2, B, C, D, 1 sheet .	2	10	0
Oct. 3.	Do. vol. 1, sig. a, S.—vol. 2, B, C, D, 900, 1 sheet	1	12	0
„ 29.	Do. Gay's 'Fables,' vol. 2, sig. E to O inclusive, P, 4 pp.—a, 4 pp. Two sheets and three- quarters	9	19	6

1797.

Sept. 2.	Printing 'Early Blossoms.' Six sheets, bourgeois, 16mo, at £3 16s. 6d. per sheet (fine ink)	22	19	0
	Corrections	1	2	0
	500 labels	0	5	0

The first of these two accounts illustrates the somewhat intricate nature of a printer's work. Gay's 'Fables,' here



SHAKESPEARE, 8 VOL. EDITION.

called a 32mo, was made up in sections of eights, giving four sections to each sheet. Signature S of the first volume was probably the last in the book and was evidently incomplete, the balance of the section being made up with the preliminary matter (signature a, as usual, printed after the text) and three sections, B, C, D, being taken from the second volume to complete the sheet. Mr. Jacobi tells me that the prices charged were pretty 'stiff,' so evidently Whittingham was making hay while the sun shone.

In 1797 the name of T. N. Longman appears in the

books for the first time, but the work done for him consisted chiefly in printing his periodical catalogues of new publications, prospectuses of new books, and minor work of this description.

The Society of Arts was another customer about this time for whom Whittingham did a great deal of work.

More important work came to him in the next year or so. In 1799, and again in 1800, he printed for James Scatcherd, of Ave Maria Lane, two editions of 'Gray's Poems,' which are thus described:

1799.		£	s.	d.
Jan. 18.	To printing 'Gray's Poems.'			
	Fifteen sheets and a quarter,			
	foolscap 8vo, Long P., with			
	nonpareil notes, 750 at £1 15s.	26	17	0
	Do. quarter sheet	0	12	0
	Corrections to do.	0	11	6

1800.		£	s.	d.
Aug. 30.	To printing 1,500 'Gray's			
	Poems,' etc. Seventeen sheets			
	and a half, foolscap 8vo, at			
	£2 12s. per sheet	45	0	0
	Do. 250 fine, large paper, at			
	18s. per sheet	15	15	0
	Corrections to do.	0	18	6

These two editions of Gray were illustrated with full-page copper plates.

From the account of H. D. Symonds, of Paternoster Row, for 1800, I have selected the following item :

		£	s.	d.
	To printing 500 Shakespeare,			
	'Seven Ages of Man.' Royal			
	folio (fine), four sheets, at			
	£2 15s. per sheet	11	0	0
	Corrections to do.	0	19	0

Another large firm of publishers who favoured the plan of issuing small books was that of Vernor and Hood, and their account for 1800 is sufficiently varied to be given in detail:

		1800.		
		£	s.	d.
Jan. 14.	To printing 2,500 'Paul and Virginia.' Five sheets L. P. (i.e., long primer), 18mo, first 1,000 at £2 8s. per sheet, 7s. per ream	17	5	0
	Do. 2,000 labels	0	6	0
Mar. 20.	Do. 2,500 'Letters of Junius,' 2 vols., bourgeois, 18mo. Sixteen sheets and a half, at £2 19s. per sheet first 1,000, and 12s. per ream.	78	7	6
	Do. 500 do. Twenty-five sheets and a half, royal 12mo, fine ink, at 25s. per sheet	31	5	0
	Do. 6,000 labels for do.	0	15	0
	Do. 1,000 'New Bath Guide.' Ten sheets and a half, foolscap 8vo, long primer, at £1 11s. 6d. per sheet	16	10	9
	Do. 1,000 labels for do.	0	4	0

The only work mentioned in this list that I have been able to find is the 'Letters of Junius,' which was illustrated with portraits of the chief personages mentioned.

It is also interesting to note that before the close of the eighteenth century Whittingham was closely associated with the firm of Caslon, and many pages of the ledgers are taken up with entries for printing specimens of the various founts issued by these founders.

The name of Zachary Macaulay, the philanthropist, is met with in 1802, when he started a periodical called the

'Christian Observer.' The first two numbers were issued in an edition of 2,000 each, and were all sold out, a further 1,500 of No. 1 and 1,250 of No. 2 being subsequently printed. Nos. 3 and 4 were issued in editions of 3,000, and succeeding numbers ranged between these figures. From another entry under this date it would seem as though Zachary Macaulay contemplated starting a private press; for it records that he bought 142lb. of pica, roman and italic, at sixpence a pound, and three pairs of cases. If he purchased these for his own use, it was probably to



SHAKESPEARE'S BIRTHPLACE. FROM TITLE-PAGE OF SINGER. CROWN 8vo, 1830.

print leaflets in connection with his propaganda against the slave trade.

In the following year, John Sharpe, of Piccadilly, began to issue the series known as the 'British Classics,' all of which were printed by Whittingham. The first work was an edition of the 'Spectator,' in eight volumes. In size the books were foolscap octavo, the type used being bourgeois, with brevier notes, and they were illustrated with a beautiful series of engravings executed by the first artists of the day. The printing of the 'Spectator' cost £1,049 19s., and the advertising £47 17s. 6d., the number of copies printed being 2,000.

Another large account of that year was that of Symonds, which included editions of 4,000 each of Thomson's 'Seasons' and Milton's 'Paradise Lost,' an edition of 2,000 of Young's 'Night Thoughts,' an edition of 1,000 of Goldsmith's 'Poems,' and an edition of 3,000 of the 'Vicar of Wakefield.' Whittingham also printed for the same publisher an octavo edition of Lavater's 'Physiognomy,' the particulars of which are thus set out:

	£	s.	d.
Printing 1,000 Lavater's 'Physiognomy.'			
Seventy-one sheets and a half, English,			
royal 8vo, at £1 8s. 6d. per sheet . . .	101	17	9
Do. 1,000 do., 2 pages	0	9	0
Do. 100 extra six sheets	1	4	0
Do. 25 do., fourteen and a half do. . . .	2	18	0
Extra for long primer contents and index .	1	7	6
Corrections to do.	4	14	0
Printing 250 wrappers, Parts 1 to 24 in-			
clusive	5	6	0
Correcting and making additions, etc., to			
index and contents	3	3	0
	<hr/>		
	£120	19	3

From the year 1803 also dated Whittingham's connection with John Murray, for whom he printed the prospectus of a work called the 'Antique Gems'; and in the following year the name of Francis Newbery was added to the ledgers, the principal work done for him being the printing of advertisement sheets of his patent nostrums. Whittingham's business by this time was well established, and for a year or two he had been obliged to take additional premises in Dean Street, Fetter Lane. Passing over a few years, during which he shifted the business first to Goswell Street, and finally to Chiswick, and, at the same time, entered into the short-lived but costly partnership with John Arliss, the stationer of Wat-

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ling Street, I came upon the following list of books printed for the 'Juvenile Library' of Whittingham and Arliss in 1815.

1815.

		£	s.	d.
July 29.	Printing 500 'Harlequin Hoax.'			
	Three half sheets, demy 8vo,			
	pica	3	3	0
	500 do. half sheet	0	14	0
Sept. 16.	Do. 2,000 'History of Little Jack.' Two sheets, demy 18mo	12	0	0
Dec. 2.	Do. 2,000 'Children's Miscellany.' Three sheets, demy 18mo	18	15	0
	Do. 500 'Where to find a Friend.' Six sheets, demy 8vo, pica	11	8	0
	Do. 500 do. quarter sheet	0	15	0
	Do. corrections	0	8	0
	Do. Sunday work	1	10	0
	Do. 3,000 'Cowper's Poems.' Thirteen half sheets, royal 32mo, nonpareil, at £8 10s. per sheet	110	10	0
	Do. 3,000 do. 4 pages	3	0	0
	Do. 39½ reams royal, at 48s.	94	16	0

The 'Children's Miscellany' was a series of moral tales, with a highly coloured frontispiece, and several other quaint cuts. 'The History of Little Jack' was one of the productions of Thomas Day, the author of 'Sandford and Merton,' and was one of the popular children's books of the day.

Another large venture which Whittingham started at this time was the series of little duodecimos known as 'Whittingham's Cabinet Library.' They were entered in the ledgers to Thomas Tegg, of Cheapside, and were issued in boards at prices that ranged from one shilling to

seven shillings. The first of the series was an edition of Goldsmith's 'Poems,' and was followed by Johnson's 'Rasselas,' Quarles's 'Emblems,' Cook's 'Voyages,' Defoe's 'Robinson Crusoe,' Bacon's 'Essays,' and Walton's 'Complete Angler.' Each of these little volumes was 'embellished,' to use Whittingham's favourite phrase, with small woodcuts. At the same time Whittingham was doing some very fine work for Messrs. Longman and Co. by printing Britton's splendid series of 'Histories of English Cathedrals' in royal folio. The engravings for these were for the most part copper-plates, but woodcuts were introduced into one or two of them.

Whittingham followed up the Cabinet Library with a charming miniature set of the novelists. The first to appear was 'Evelina,' and the particulars of its birth are thus recorded :

	£	s.	d.
Printing 2,000 'Evelina.' Fourteen half sheets royal 32mo, minion, at £5 10s. per sheet	77	0	0
Do. 28 reams royal, at £2 2s.	58	16	0
Cold pressing, do.	4	4	0
2,000 labels and paper	1	10	0
2 cuts (designs, engraving, and extra working)	10	10	0
Advertising	20	0	0
	<hr/> £172 0 0		

The second work issued was 'Tom Jones' in three volumes, and among the remainder may be noted 'Humphry Clinker,' 'The Recess,' 'Man as he is not,' etc. The editions of the later volumes were limited to 1,000 or 1,500 copies.

In 1824 the younger Whittingham joined his uncle in partnership, and during the four years over which it extended they produced two editions of Shakespeare, one known as Singer's edition, in ten volumes octavo, in 1826,

illustrated throughout with some very fine woodcuts, a few of which are here shown, and a miniature edition in 1828. In that year the younger Whittingham set up



PUCKLE'S CLUB. 'DETRACTOR.'

business for himself at Took's Court, Chancery Lane, the present home of the Chiswick Press. It would be easy to fill a paper twice as long as this with extracts from the ledgers during the next thirty years, but my glance at



PUCKLE'S CLUB. 'OPINIATOR.'

them was too brief to enable me to do more than whet the curiosity of my readers with one or two notes from them.

The date of Pickering's connection with the firm is

shown by these ledgers to have been July 4th, 1829, and the first work printed for him was an octavo edition of Peele's works, limited to 300 copies.

In 1833 we come upon the entry for printing Puckle's 'Club,' recently reprinted at the Chiswick Press :

1833.

	£	s.	d.
Sept. 19. 'The Club,' double fcap. 8vo.			
Printing 2,000, nine half sheets,			
at £4 10s.	40	10	0
Corrections	0	5	0
Copy	1	1	0
18 rms. double fcap. at 36s. . .	32	8	0
Printing 2,000 titles	2	15	0
Paper for do.	1	5	0
	<hr/>		
	£78	4	0

Finally, I may note the cost of production, for Messrs. Longmans, of Lady Willoughby's 'Diary,' the book in which Whittingham first re-introduced the old style Caslon type. It was published in two portions and in two sizes :

1844.

	£	s.	d.
April. 1. Printing 750 'Diary,' Lady Willoughby. Twenty-two sheets and a half fcap. 4to, rules, cuts, side-notes, etc., at 45s. .	50	12	6
Corrections, £6 8s.; pressing, £1 2s. 6d.	7	10	6
Woodcut arms	4	0	0
Printing 750 labels and slips, and white paper (2 qrs.) . . .	0	11	0
Printing 750 labels, straw coloured paper	0	7	6
	<hr/>		
	£63	1	6

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1844.

£ s. d.

Dec. 24.	Printing 1,000 'Diary' of Lady Willoughby. Fourteen half sheets, wide oblong fcap., 16mo, with rules, head pieces, initials, etc., and 2 vellums, red and black, at 43s.	30	2	0
	Vellums for ditto	2	16	0
	Corrections and resetting advt. .	0	8	0
	1,000 labels and paper	0	10	0
	Recomposing advt. and printing 400 cancels	0	12	0
		<hr/> £34 8 0		

1847.

Nov. 29.	Printing 500 'Some further portions of the Diary of Lady Willoughby.' Twenty-three sheets fcap. 4to, rules, cuts, side-notes, etc., 37s. . . .	42	11	0
	Corrections, alterations, and matter erased	7	10	0
	Pressing	1	3	0
	Printing 500 labels, do. . . .	0	9	0
		<hr/> £51 13 0		

1848.

Mar. 8.	Printing 1,500 'Some further portions of the Diary of Lady Willoughby.' Fourteen half sheets, wide double fcap. 16mo, at 45s.	31	10	0
	Corrections	1	4	0
	Printing 1,500 labels do. and paper	0	13	0
	Do. 1,500 slips do.	0	11	0
		<hr/> £33 18 0		

II.

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In all their art work the Whittinghams employed the most skilled artists and engravers, such as Stothard, Corbould, Thurston, Thomson, and Harvey. One of the accounts of the last named is subjoined as being of some interest :

1828.		£	s.	d.	1828.		£	s.	d.
May 5.	4 Designs for 'History of England' for Mr. Tegg at £2 12s. 6d.	10	10	0	April 7.	By cash advanced by cheque on Gosling and Co.	15	0	0
" 13.	2 Designs 'Sandford and Merton'	3	3	0	Oct. 14.	Ditto by Mr. Harvey	20	0	0
Nov. 10.	1 Design 'Milton'	1	11	6					
" 20.	2 Designs 'Earl of Moreland'	3	3	0					
1829.									
Jan. 28.	10 Designs 'Modern Europe'	26	5	0					
		46	4	0					
	Deduct for cash.	35	0	0					
		£11	4	0					

The relations between master and workmen is shown from the following memorandum found in one of the Whittingham wages books for 1836.

'G. HAMPTON AND O'BRIEN, COMPOSITORS.

'The above individuals having run away from me and from their work, I shall feel obliged by your not employing them till they have cleared their accounts and obtained their discharge.

'F. SHOBERL, junr.

'Leicester Street, Leicester Square,
'April 27, 1836.'

At the present day I understand the position is exactly reversed, and it is the masters who have to 'clear their accounts,' generally by an increase of wages, or face a strike that drives trade into other markets.

Among other miscellaneous entries in these ledgers are payments for 'cabbage seed, peas, beans,' and similar

garden produce, which the elder Whittingham appears to have distributed among his neighbours at Chiswick.

Next to the ledgers, the most interesting series are the cash books of the firm. Here again there is material enough for a long article, as they illustrate in a way that no other books do, not only the cost of carrying on the business, but the mode of living at the close of the eighteenth century. For the present, however, a few items from the years 1798 and 1799 must suffice.

1798.

			£	s.	d.
Oct.	13.	Three quires of paper	0	3	6
"	15.	Two quarters Watch Rate . .	0	15	0
"	23.	Drawing for 'Shenstone's Poems'	0	10	6
Nov.	19.	Engraving for ditto	3	3	0
Dec.	26.	Christmas gift	0	18	0

1799.

Jan.	10.	Lighting, etc., the street . . .	0	17	6
Feb.	13.	Smith's bill for paper	20	2	3
"	16.	Mr. Lacy (for coals)	5	17	6
April	3.	Belts and cartouche box . . .	0	18	0
"	3.	Breastplate, gaiters, knee buckles	0	13	0
"	3.	Stockings	0	10	0
"	25.	Half year's house and window tax	4	16	0
May	25.	Caslon's bill for type	46	18	0
Dec.	21.	Cook for candles	0	18	0

Such are a few of the entries taken at random from the Whittingham ledgers. They are not perhaps the most interesting that might have been chosen; indeed, the most interesting period both from a literary and artistic point of view would be the years between 1828 and 1850, when Whittingham the younger and Pickering were working together; but perhaps at some future time I may be permitted to make another dip into them.

H. R. PLOMER.

PUBLIC LIBRARY STATISTICS.



ON the occasion of the annual meeting of the Library Association at Buxton in 1896 the writer read a paper on this subject pointing out the inadequacy of the prevailing method of recording library statistics. It was then urged that to give a simple statement of the number of volumes issued in the various classes into which a library might be divided was frequently misleading, and at the best presented but an incomplete record of the facts of the circulation. It was contended that unless some account is taken of the length of time a volume is retained by a borrower a full statement of the case is not obtained.

Complaints are frequently heard that our public libraries are little else than 'free fiction depots,' as one writer has been pleased to dub them. Librarians have endeavoured to reduce the output of fiction to a minimum by various devices calculated to wean the confirmed novel-reader from his tastes in this direction. Some are of opinion that the fiction issues may be greatly decreased by allowing borrowers direct access to the shelves of the library, the idea being that if the desired novel is not in, a book of biography or travel may attract the reader. Others holding this view, while fearing to trust the readers inside the counter, have placed thereon a case with a number of non-fictional books attractively displayed. Others, again, grant additional tickets not available for borrowing novels. All this is done with the view of reducing the percentage of fiction in their annual reports. Far too much, I think, is made of this fiction bogey. Undoubtedly novels are taken out by borrowers

in greater numbers than books in other classes of literature; but this is inevitable from the nature of the case. It does not necessarily follow that a greater portion of the readers' time is occupied in fiction reading.

Public library statistics, I take it, are compiled with the view of showing the use that is being made of the various sections of the library in connection with which they are issued. To state simply that one hundred volumes have been issued, fifty of which were novels and the remaining fifty distributed amongst the various classes other than novels into which the library may happen to be divided, gives but a very imperfect account of the amount of reading actually done and the time occupied in doing it.

From time to time attempts have been made to estimate the relative popularity of various writers, novelists for the most part, and appeals have been made to the statistics furnished in the annual reports of our public libraries. Some have maintained that Scott, Thackeray, and Dickens are quite neglected in the wild rush to obtain copies of the latest 'popular' novel which is selling in its thousands, while others take a more hopeful view of the case. Any attempt to estimate the relative popularity of different writers is attended with numerous difficulties. The number of one writer's works as compared with those of his more prolific neighbour, the number of copies of each work in the library, and the relative length of the different works, are points that have often been lost sight of in making up the comparison. In no case, as far as I am aware, has the length of time the volumes are retained by those who borrow them been considered a factor in the result. In compiling statistics for the paper read at Buxton I was struck with the fact that, taking the number of times issued as a criterion of popularity, such books as 'The Manxman' and 'The Raiders' (the demand for which was then at its height) were credited with little more than one half of the popularity that was shown in the case of the novels of such a writer as Mrs. Henry Wood. This, of

course, was accounted for by the fact that the book which was 'all the rage' was bespoken for weeks in advance, and each borrower retained the book for the full fortnight to which he was entitled, in many cases no doubt passing the book on to a friend or two in the interval. It thus became apparent that some fuller method of stating the circulation was needed in order to bring out the true proportion of use that was being made of the volumes in the library. The real test of the popularity or otherwise of a particular writer was reduced to the question whether or not his works when available to the public were continually out, or lay on the shelves unasked for. In order to bring out the relative length of time occupied in reading books in the various classes I kept a record during four weeks of the number of days each book returned to the library during that period had been retained by its borrower. The time allowed for reading each book was fourteen clear days, with the right of extension of loan provided no other borrower called for the book. Note was taken of all such extensions of loan, the number of days' use being calculated from the date of first issue. I drew up three tabular statements of the information thus obtained. The first table gives the number of volumes returned and the number of days the same were retained.

TABLE NO. I.—NUMBER OF VOLS. RETURNED AND
DAYS RETAINED.

Class.	Vols.	Days.
Fiction	7,161	70,088
History	247	2,960
Biography	304	3,615
Travels	382	4,034
Science	367	4,331
Useful Arts	236	3,111
Fine Arts	171	1,967
General Literature	339	3,958
Philology and Ancient Classics .	141	2,230

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Class.	Vols.	Days.
Theology	167	2,210
Sociology	140	1,552
Poetry	159	1,839
Philosophy	38	557
Magazines	1,324	17,531
Juvenile Literature	2,301	19,039
Total	13,477	139,022

The second table is somewhat more interesting. It gives the average number of days the volumes were retained in the various classes.

TABLE II.—AVERAGE NUMBER OF DAYS RETAINED.

Class.	Average Days.
Fiction	9.8
History	12
Biography	11.9
Travels	10.6
Science	11.8
Useful Arts	13.2
Fine Arts	11.5
General Literature	11.7
Philology and Ancient Classics	15.8
Theology	13.2
Sociology	11.1
Poetry	11.6
Philosophy	14.7
Magazines	13.2
Juvenile Literature	8.3
General average	10.3

These figures show that 10.3 days was the average length of time for a book to be retained. It appeared that books of fiction and juvenile literature fell consider-

ably below that average, being 9.8 and 8.3 days respectively. All other classes were above the average, Philology and Ancient Classics having the highest average, viz., 15.8 days. Philosophy came next in order with 14.7 days; then there was a group of three classes, Useful Arts, Theology, and Magazines (bound volumes only), with 13.2 days each to their credit. This was followed by a series descending one point at a time, viz.: History, 12; Biography, 11.9; Science, 11.8; General Literature, 11.7; Poetry, 11.6; and Fine Arts, 11.5. Sociology gave 11.1 and the rear was brought up by Travels, 10.6, just a little above the total average. All this, of course, was largely what might have been expected. It does not take a boy long to devour a book by Ballantyne, or Verne, or Henty, nor the practised novel reader of the gentler sex to find out from the last chapter of a novel 'whether she got him' or not; while a philological text book or a translation of Livy will be used every day for weeks on end. Yet, by the method of stating circulation by volumes issued only, the work of fiction would appear to have the same amount of use, issue for issue, as the translation of the classic or the work on philosophy.

Take, now, the third table which gives the relative percentages of the different classes by both methods and we shall see how the estimate is affected by the time measurement:

TABLE III.—PERCENTAGE OF CIRCULATION BY VOLS.
AND DAYS.

Class.	Vols.	Days.
Fiction	53.1	50.4
History	1.8	2.2
Biography	2.3	2.6
Travels	2.8	2.9
Science	2.7	3.2
Useful Arts	1.8	2.3
Fine Arts	1.3	1.4

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Class.	Vols.	Days.
General Literature	2.5	2.8
Philology and Ancient Classics . . .	1	1.6
Theology	1.3	1.6
Sociology	1	1.2
Poetry	1.2	1.3
Philosophy3	.4
Magazines	9.8	12.4
Juvenile Literature	17.1	13.7

From this table we see that Fiction reading, as computed by issues, was 53.1 per cent. of the whole; as measured by time it was but 50.4 per cent. of the whole, that is to say, the percentage of Fiction was lowered 2.7 per cent., which is equal to the whole percentage of Science. Juvenile literature by volumes was 17.1 per cent., by days it was but 13.7 per cent.; while all other classes received a considerable increase in percentage by the time standard. The ratio between the classes for example of Juvenile Literature and Philology was shown in a much more favourable light. By the method of volumes the percentage of Juvenile Literature was 17.1 times that of Philology; by the method of days it was but 8.6 times as great. So the ratio between Fiction and Science, which by volumes was 19.7, by days was 15.7.

I have recently made an analysis of the reading done by borrowers in the library now under my charge, the results of which will bear out the value of the time estimate. I have examined the records of 1,000 consecutive borrowers who took out tickets during what may be called the height of the winter reading season. I find that of these 1,000 borrowers there were 15 who made no use whatever of their tickets, 11 took out only one volume, and 19 took only two volumes. The others may be grouped according to the class of books borrowed. We have thus: (1) Fiction readers who may be subdivided into (a) those borrowing nothing but novels, (b) those

mixing their novels with bound magazines and juvenile books; then (2) there is the class whose reading is a mixture of fictional and non-fictional elements; (3) the class who never borrow a novel on any account; and (4) juvenile readers who may borrow from the Juvenile section only.

Class.	No. of Borrowers.	Vols. borrowed during year.	Average no. to each Borrower.
1a. Fiction only. . .	267	9,142	34.2
1b. Fict. Magaz. Juv.	98	3,737	38.5
2. Mixed reading . .	423	11,437	27
3. No Fiction . . .	84	1,547	18.4
4. Juvenile Readers .	83	2,681	32.3

A further examination of the reading of the individual borrowers in the various classes brings out the fact that in class 1a, 51 borrowers each took out 50 novels or upwards. One borrower took out 178 novels while another borrowed 140. Three had over 90 each, 3 others over 80 each, 8 had over 70 each, 19 over 60, and 16 had over 50 each. These 51 borrowers were responsible for 3,498 issues of fiction. In class 1b, 30 out of the 99 borrowers were responsible for 1,982 issues, an average to each borrower of 66 volumes per annum. In class 2, 40 out of the 423 were responsible for 2,729 volumes, an average to each of over 68 volumes. Coming to the entirely non-fictional class, we find that one borrower took out 53 volumes, being the only one who reached 50. The average was a little over 18 volumes per reader per annum. To reduce these figures to terms of days. The library was open on 294 days. Dividing the number of days by the average number of books borrowed, we find that in the case of class 1a, the average time for a novel to be retained was $8\frac{1}{2}$ days. In class 1b, mixed fictional, the average is 7.6 days. Class 2 = 10.9 days, class 3 (no fiction) = 16 days, and juveniles = 9.1 days. These figures bear out

the result of the former experiment, and help to show that, as already stated, a great deal too much is made of the fiction bogey. The high percentage of fiction is largely caused by a section of the readers, comparatively few in numbers, but omnivorous in their tastes. They get through the fiction much more rapidly than works in other classes, volume for volume; and if it be supposed that the reading is continuous in both cases, it is unfair in giving statistics of issues to make it appear as if the majority of those using our public libraries are readers of fiction pure and simple. Taking classes 1 and 4 together, we have 448 readers, while classes 2 and 3 make 507 borrowers. The 448 novel readers borrowed 15,560 books, as against 12,984 borrowed by the 507 ordinary readers. The fewer number borrowed more books, but did not necessarily read more or use the library to a greater extent.

JOHN MINTO.

ON THE 'DE MISSIONE LEGATORUM
JAPONENSIUM,' MACAO, 1590.

THERE exists a small but highly interesting class of what may be termed dethroned books—books which, generally for long periods, have enjoyed the repute of being the first to be printed in their respective countries or cities, until some chance discovery or some investigator of unusual sagacity has super-vened, and forthwith

Δῖνος βασιλεύει, τον Δι' ἐξεληλακώς.

Perhaps the most remarkable instance of such a dethronement is the edition of 'The Game and Playe of the Chesse,' which, after having been for more than two centuries almost worshipped as the first English printed book, has been degraded to a much humbler place. Yet, as a dispossessed tenant is sometimes allowed to remain as a caretaker, it does occasionally happen that the discrowned volume practically, if provisionally, preserves its pride of place, through the operation of the maxim, *de non existentibus et de non apparentibus*. Thus, as was pointed out in Number 2 of 'The Library,' Bishop Zumaraga's Mexican Catechism remains virtually the first American printed book, though it had at least three predecessors; because, with the exception of a small fragment of one of them, these predecessors cannot be produced. The evidence of their existence at a former period seems conclusive, but until they can be retrieved from the *oubliettes* into which they have fallen, they are to us but as disembodied spirits—βιβλία ἀβιβλία. Another book of the spectral order is more spectral still, that which has not

lost existence because it never had any existence to lose other than that of a phantasm engendered by myth, misunderstanding, or erratum.

The book which forms the subject of this paper, remarkable for the occasion of its composition and the nature of its contents, is also remarkable on all the three grounds stated above. It is a dethroned book, having lost the character which at one time gave it celebrity as being the first book printed by Europeans in China. Though thus discrowned, it is still, so to speak, a regent or *locum tenens* for its successful rival, which is not at present producible. Lastly, though itself a visible and tangible quarto, it is the parent of a family of, to speak with Carlyle, 'illusory hybrids and chimeras,' which until lately 'roamed the earth in a very lamentable manner.'

The book thus indicated is the account of the visit to Europe of the Japanese ambassadors dispatched to Rome in 1582, not, it is to be borne in mind, by the *de jure* Emperor, the Mikado, or the *de facto* Emperor, the Regent Hideyoshi, but by two petty Japanese princes. They had, therefore, strictly speaking, no right to the brilliant reception they met with from Pope Sixtus V., who inscribed them in the roll of patricians, and who conferred upon them what he doubtless esteemed the more signal honour of holding his stirrup. But Father Alessandro Valignani, 'totius Orientalis regionis visitator,' accompanied and vouched for them, and the Pope refrained from inspecting the gift-horse's mouth too narrowly. On his return to China in 1588, Valignani caused a narrative of their mission, in the form of a dialogue between them and two inquisitive countrymen at home, to be drawn up in Latin, with a view to subsequent translation into Japanese, by Eduardus de Sande, a Portuguese Jesuit, rector of the college at Macao, professedly from the envoys' journals. It is possible that some personal details may have found their way into it from this source, but in the main it is manifestly a treatise on the state of

Roman Catholic Europe, composed by Sande or some coadjutor with the view of impressing the Japanese mind with the greatness of the Pope and the King of Spain. Protestant Europe is entirely ignored, except that when mentioning the English college at Rome it is found necessary to state that the *nobilis insula* of Britain is given up to heresy. The ambassadors' itinerary, however, is no doubt accurately detailed, and Sande's patriotism leads him to expatiate in a highly coloured but valuable description of Lisbon, then on the brink of decline, though Sande assures us that since the Spanish conquest it had become more of a world-emporium than ever. Our concern, notwithstanding, is not so much with matters of this kind, interesting though they may be, as with the curious bibliographical problems connected with the book, which owe their solution to the research of the distinguished Chilian bibliographer, Señor José Toribio Medina, whose 'Nota bibliografica sobre un libro impreso en Macao en 1590' appeared at Seville in 1894. The title-page runs: 'De Missione Legatorum Japonensium ad Romanam curiam, rebusque in Europa ac toto itinere dialogus ex ephemeride ipsorum Legatorum collectus, et in sermonem Latinum versus ab Eduardo de Sande Sacerdote Societatis Jesu. In Macaensi portu Sinici regni in domo Societatis Jesu cum facultate Ordinarii et Superiorum. Anno 1590.'

The type, imported from Europe, is small and clear, but the impression is frequently indistinct from the inferiority of the native paper. The typography is very correct. The book is exceedingly rare. Señor Medina mentions three copies; in the library of the University of Seville, in the National Library at Lisbon, and in the archives of the Torre do Tombo. To these a fourth should be added, that in the British Museum.

The renown which the book has enjoyed among bibliographers is due to the belief that it was the first printed by Europeans in China. Goa had possessed a printing press since 1561, but there can be no doubt that the first

European types which China ever saw were those brought by Father Valignani, the 'Visitor' who had conducted the envoys to Europe, and returned with them to Macao in August, 1588. The licence to print the narrative bears date October, 1589, and, no book with a date anterior to 1590 being known, bibliographers naturally took for granted that it was the first European publication in China. No one connected with any of the few libraries where copies exist seems to have examined it with any minuteness, and it was reserved for Señor Medina to prove by its own testimony that it was not the first such book, but the second. The evidence is unequivocal and irrefutable. Valignani says in his prologue to the book, addressing the native students in the Jesuit seminary at Macao: 'Before all things, as far as depended upon myself, I have provided, by the Catechism composed and published in Europe in the Latin language, to confirm your minds in the knowledge of the principal truths of our Christian faith. In the next place, I have provided for the publication of another book which should serve to imbue you with moral virtues, illustrating the doctrine by rules and confirming it by examples, which end I persuade myself that I have attained through the book "De honesta puerorum institutione," by Joannes Bonifacius a presbyter of the Society of Jesus, *printed here.*'

These words leave no room for cavil. The work of Bonifacius (originally published at Salamanca in 1576, and frequently reprinted) had been printed at Macao before Father Valignani wrote his prologue, which would no doubt be at much the same time as the licence of the Legation volume, which bears date, as we have seen, October, 1589. Bonifacius, therefore, was printed some time between August, 1588, and October, 1589. Unfortunately it has disappeared. With all Señor Medina's acquaintance with Spanish and Portuguese libraries he has failed to find a trace of it, nor has a copy been produced from any other quarter since he discovered its existence in 1894. The

'De Missione,' therefore, continues to hold the field, not as the first Europeo-Chinese book that human eyes ever beheld, but as the earliest that they can behold at present.

If, however, the first book is at present a ghost, the second until lately walked the earth accompanied by a wraith of its own self. It has been mistaken for a Latin rendering of an original text, or been supposed to be accompanied by a translation in the Portuguese vernacular. Barbosa Machado, in his monumental Portuguese bibliography, in which he gives a tolerably full account of the author, Duarte de Sande, sets out the title of the work thus: 'Itinerario de quatro Principes Japonezes mandados a Santidade de Gregorio XIII e de todo quanto lhe succedeo na jornada até se restituirem as suas terras. Macao, no Collegio da Companhia, 1590.' This great bibliographer, then, thought that Sande had written in Portuguese, or translated a Latin text into that language. The history of the error is curious. The first writer to mention the book, Luis de Guzman, the historian of the Jesuit missions in the East (1601), gives the title in Latin, and correctly, though in an abridged form. Ribadeneira, following in 1608, condenses the title still further into the one word 'Itinerarium,' but still in Latin. The book was most probably mentioned between this date and 1672 by some Spanish author who took the liberty to translate the title into his own language, for in Antonio's 'Bibliotheca Hispana,' published in that year, it appears as 'Itinerario de los Principes à Europa el año MDLXXXIV.' Gonzalez Barcia, the continuator of Pinelo's 'Biblioteca Oriental y Occidental,' calls the book, 'Viage de Mancio Ito,' a Spanish title, but says that it was written in Portuguese. Ternaux-Compans copies Machado, and all his errors are reproduced in the 'Bibliographie Japonaise' of Leon Pagès, 1859. At last Figaniere and Inocencio da Silva saw that one book had been made into two, which Señor Medina has made abundantly clear. But this is not all. It has been repeatedly affirmed that Spanish translations of

the book have been incorporated into Bujeda de Leiva's 'Historia del Reyno de Japon,' 1591, and Guzman's history of Jesuit missions. There is nothing approaching a translation in either of them, though it clearly had been seen and used by both. It has also been stated that the Portuguese text was translated into Latin, and printed by Martinus Nutius at Antwerp in 1593, but there never was a Portuguese version, and Nutius's publication seems to have been merely a translation of an account of the ambassadors and their country by Guido Gualtieri, brought out in Italian upon their arrival at Rome in 1556. Not many books have given occasion for so much bibliographical myth and error, a circumstance to be explained by its extreme rarity.

There is, indeed, a taint of mystery and double-dealing about the book from its very origin, inherent in the circumstances of the embassy which it records. As we have seen, this was little better than a pious fraud in so far as it professed to indicate the disposition of the Japanese nation or government towards the Pope, the ambassadors being at most the deputies of petty kings. The Dominican rivals of the Jesuits, indeed, roundly asserted that they were not even so much as that, but merely Japanese of a low class dressed up to enact a part. This cannot be accepted without positive proof; but, although there may be some first-hand testimony here and there, as, for instance, when they are made to describe their parlous condition from sea-sickness, none can believe the language and sentiments to be in general their own. The machinery of the dialogues demonstrates their unverity. Mancius and Michael, the chief envoys, and their associates Martin and Julian, are supposed to relate upon their return their experiences of Europe to their stay-at-home countrymen, Leo and Linus, prompted and stimulated by the constant interrogations of the latter. These conversations could not have taken place until their return to Japan in 1590, a date given by themselves: 'Scire velim cur anno octogesimo

octavo Goa profecti, nonagesimo ad nos perveneritis.' Nevertheless, the licence to print bears date October 4th, 1589. Clearly, then, the book was manufactured in their absence from their country. It may even be conjectured that the book went to press in 1589, before the envoys had even quitted Macao for Japan. This date is, indeed, assigned to it by some early bibliographers. Señor Medina justly observes that their copies probably wanted the title-page, and that they took the date from the licence, but it seems quite likely that their error conducted them to truth.

In comparison with what it might have been, the book is disappointing. If, instead of an account of Europe by Europeans for the benefit of Japanese, it had been an account of Japan by Japanese for the benefit of Europeans, it would have been extremely valuable. Had it even been a *bona fide* record of impressions received by Japanese on a voyage in Europe, it would have been a human document of remarkable interest. Nothing could be more curious and instructive than to note the attitude of civilized men suddenly brought into contact with a still more advanced civilization, at once very like and very unlike their own. Could we know what the envoys actually thought upon beholding the churches, the palaces, the armies, and the scenery of Europe, we should find the knowledge profitable, and perhaps in a measure humbling. But, except in one or two instances to be noted further on, we never seem to come into contact with their minds. They are but mouthpieces of the excellent Father Sande, whose aim is by no means to reproduce the impression which Europe had made upon the Japanese who had seen it, but to create a favourable impression in the minds of the Japanese who had not. The book is practically an advertisement, and as the essence of advertisement is publicity, and this could not well get beyond the native pupils in the Jesuit seminary so long as it remained in Latin, the intention expressed of translating it into Japanese—*veluti quidam*

perpetuus thesaurus, jucundumque promptuarium—was, no doubt, seriously entertained. It would be interesting to learn whether it was executed. If so, and if any copy survived the persecution, this would be a valuable philological study from the difficulty which must have been experienced in finding Japanese equivalents for objects and ideas new to Orientals. It would appear that Valignani had brought not only European but Japanese types out with him, for one of the speakers, expressing a hope that the Japanese version may be made and printed, is answered: 'Curabit id pater diligenter faciendum, cum utilitatis nostrae causa typos ex Europa comparatos ad nos usque detulerit.'

With every deduction, the 'De Missione' is still a book of intrinsic worth as well as of bibliographical interest. If it does not represent Europe as she appeared to Japan, it represents her as she appeared to herself, and has numerous observations vividly illustrative of manners and customs. Among these may be particularly noted those in Colloquy XI. on picture-books, music, dancing, the drama, tennis, tournaments, and riding at the quintain. We prefer, however, to select two topics which apparently reflect the sentiments of the Japanese themselves, being made in reply to objections supposed to be urged by those among the interlocutors whose minds have not been enlarged by foreign travel. It is extremely interesting to find the Japanese maintaining the excellence of their native art, then slighted by European ignorance, now so universally admired; nor should we be surprised if a portion of the passage about to be quoted proved to be the first testimony in an European language to a national style of Japanese painting:

'Quo fit, ut si nostra considerare velimus, multo admirabilius sit opera nostra ex luto, argilla, et ferro confecta, quales sunt scutellae, tripodia, et illae testae quibus utimur ad aquam calidam nostro more condiendam et propinandam in nomine *chanoyen* [Anglice, *tea-kettles*], a

nostris hominibus tanto fieri, ut ea quae vel propter vetustatem, vel propter caetera sunt celebrata, duobus, quatuor, sex, decem et quindecim millibus aureorum emanant. Idem judicari potest de quibusdam chartis sive papyraceis tabellis, in quibus unica arbor vel avis vel quidvis simile ex solo atramento depictum est, quae omnia quam pretiosa sint apud nos, Europei homines considerantes non possunt non in admirationem adduci, cum nec materia, nec artificis manus, nec quidquam aliud sit, sive interius, sive externum, quod pretii magnitudinem aequare possit.'

The untravelled Japanese thinks the European wrong, but he is answered by one of his more enlightened countrymen :

'At vero nostra opera lutea vel ferrea nullo in loco tanti aestimari solent praeterquam in nostra Japonia : unius vero gentis iudicium facile credi potest decipi, plurium vero certum esse.'

The speaker now stands refuted on his own showing, and condemned by the very test which he has invoked in his favour.

Another passage is interesting as undoubtedly reflecting Japanese feeling, and at the same time bearing upon the introduction of the use of forks at meals into Europe. A Japanese is scandalized at the barbarism of the Portuguese he has observed in his own country : 'Bubula, suilla, aliisque similibus carnibus a quibus nos abhorremus vescentes, easdemque non paxillis [*chopsticks*], sed propriis manibus foede contrectantes.' It is replied that the more civilized [*politiores*] Europeans when at home actually do use forks. 'Fuscinulis et cochlearibus argenteis fercula solere capi.' According to Beckmann, forks were novelties at the French court at the end of the sixteenth century. It should seem, however, from this passage that they were known and used in Portugal. Beckmann says that they first came into use in Italy about the end of the fifteenth century, and then but sparingly. In an Italian picture of about the middle of this century, shown some

years ago at the Old Masters' Exhibition at the Royal Academy, a fork was unquestionably depicted, but it lay on the table near a dish of fruit, and seemed not to be intended for use with meat. It is possible that acquaintance with the more refined habits of Eastern nations may have contributed to the general use of forks about the beginning of the seventeenth century.

Europeans have to answer a heavier accusation, complicity in the slave trade. It is a striking proof of the progress of the world to find our pious author distinctly laying it down that this traffic is perfectly legitimate so long as it is not forbidden by authority: '*Lusitanorum prorsus nulla culpa est: cum enim sint mercatores non est illis in vitio ponendum, si nostros homines spe lucri emant, et postea in India aliisque locis ex eorum venditione quaestum faciant.*' Their offence is not the infringement of natural right, but their disregard of a prohibition of the slave trade in the Far East which the Jesuits, to their honour, have obtained from the King of Spain. Yet even so they are not without excuse, for the Japanese are so determined to make merchandise of their sisters, their cousins, and their aunts, that they force these upon the unwilling traffickers, who can no more keep their decks free from slaves than, according to Herodotus, the ancient Egyptians could keep their cats out of conflagrations. It is obvious that the traffic could have been easily stopped by an inspection of the vessel on her arrival in port, but if such an inspection was ever made, it merely served to transfer some portion of the merchant's gains to the custom-house officer. The corruption of Portuguese rule in the East is attested by none more emphatically than by the greatest of Portuguese poets:

'Here, where fecundity of Babel frames
Stuff for all ills wherewith the world doth teem,' etc.

One of the most important chapters in the book has no relation to Europe or Japan. It is a compendious account

of China, which would hardly have been inserted if the work had not been intended to circulate in Europe. Its fulness and accuracy are very remarkable, and, although it could add little to our present knowledge, it would be well worth translating as an index to the knowledge of China then possessed by European residents. A translation of the entire work, indeed, would be by no means unwelcome; or if this appears too extensive an undertaking, it would be desirable to issue at least a facsimile reproduction, which could be made for next to nothing if the British Museum had a photographic department, as it ought to have. Another point of interest is the mention in Colloquy XXXIV. of an Austral continent, frequently beheld by passing Portuguese navigators, though it cannot be determined from this passage alone whether the reference is to Australia or some other island.

During the absence of the envoys a violent persecution had broken out in Japan, mainly due to the perversity of the missionaries, who, as will have been observed, had taken an effectual method of convincing the Japanese of the anti-national character of their teachings by bestowing European names on native converts, and had committed the much graver mistakes of allying themselves with native rebels and relying upon European potentates. Had Christianity been propagated by the same methods as Buddhism, it might have enjoyed an equal toleration; but as an *imperium in imperio* it was impossible. It lingered, nevertheless, until 1638; but if the ambassadors, as asserted, became members of the Society of Jesus, they could only have remained in their country at the risk of martyrdom. Of Father Duarte de Sande we learn that he was born at Guimaraens, entered the Society of Jesus in 1562, proceeded to the East in 1578, and died at Macao on June 22nd, 1600, leaving a manuscript catechism in Chinese, which does not appear to have been published.

R. GARNETT.

THE LIBRARIES OF GREATER BRITAIN.

NEW SOUTH WALES.



AN important Report of a Select Committee of the Parliament of New South Wales, together with the Proceedings of the Committee, and Minutes of Evidence, has recently been issued, regarding the working of the Sydney Free Public Library, more especially the sending of books to people in different parts of the Colony post free, the sale by the authorities of the Library during the year 1897 of some 5,000 volumes from the Library shelves to a firm of booksellers, and the condition of and accommodation afforded by the building at present used as a storehouse for the treasures of the Reference Library. The enquiry was a most exhaustive one, lasting from August 28th until November 28th last, during which twenty-three witnesses were examined, and a considerable amount of interesting evidence produced. The Committee, of which Mr. J. C. L. Fitzpatrick was the chairman, issued the following Report, which cannot fail to prove of interest to all concerned in Library work.

‘That books of reference had for some years prior to the enquiry been franked through the post to persons resident in the country who claimed to be students of the special subjects upon which the aforesaid books of reference treated; and that these same books were returned by the borrowers free of charge. The system appears to have been in vogue for quite a number of years before any protest on the part of the postal authorities was made against its continuance, the Library authorities conceiving it to be

one of the functions of their institution to meet as far as practicable the requests of individual, as well as groups of students in localities removed from the metropolis, for books dealing with the particular subjects to which they were devoting special educational attention. In justification of his action in this matter, the direct outcome of a decision arrived at by the Trustees, Mr. H. C. L. Anderson, the Principal Librarian, in his evidence says : " I never dreamt that I was not just as much justified in getting my Library books back free, as a farmer is justified in sending an apple to be named, or a diseased cabbage to be examined." In every case in which application for the loan of works of reference was made by country residents, such request appears to have been at once complied with where practicable, and the system is one that commends itself as worthy of encouragement and extension.

'The Committee enquired into the matter of the sale by the authorities in 1897 of some 5,000 volumes from the Library shelves, to Messrs, Angus and Robertson, and arrived at the following conclusions :

'That Mr. Anderson duly notified the several principal city book firms of the intention of the Trustees *re* those books, and that no special consideration was shown in this connection towards Messrs. Angus and Robertson, the successful tenderers.

'That a very large proportion of the books so sold were practically valueless, and occupied space in the already congested Library which could be put to better use. At the same time, some few at least of this collection were of such a character that they should not have been parted with, notably those volumes which bore the stamp of Mr. Justice Wise, and which, originally presented by his widow to the Museum authorities, ultimately found place on the Public Library shelves. The Committee was also of opinion that in future the utmost care should be taken to prevent the disposition of such publications relating to the history, exploration and circumstances of early Australia

as promise to become rare and of inestimable value to private collectors and national institutions. It had been explained by Mr. Anderson that the Wise bequest volumes were by mere accident included amongst the 5,000 volumes sold, and that on the discovery being made every effort to recover possession was put forth by the Trustees and himself with satisfactory results.

‘That the acceptance from Messrs. Angus and Robertson by the Library authorities of books in exchange for the 5,000 volumes above referred to was perfectly justifiable because of the circumstance that had the amount tendered been paid in cash, it would of necessity have gone into the Consolidated reserve, and have thus been lost to the Trustees.

‘That the system of stamping and otherwise marking books in the Library is now very complete in every particular; and the risk of loss by theft or otherwise is reduced to a minimum.

‘After referring to other important questions raised during the enquiry, the Committee were of opinion that the enquiry had served many very excellent purposes, not the least useful of which would be that of having fully disproved the incorrect statements that were current in regard to alleged maladministration of the Public Library affairs by the Trustees and the Principal Librarian.’

THE MITCHELL COLLECTION AND THE FREE PUBLIC LIBRARY, SYDNEY.

Grave necessity exists for the early selection of a site for, and the erection of, a commodious and convenient Library building in Sydney, more especially in view of the fact that Mr. D. S. Mitchell has presented the institution with his valuable collection, totalling some 36,000 volumes, the greater portion of which cannot be taken possession of until such increased accommodation is provided. Mr. Mitchell's Library has been referred to by no less an

authority than Professor Morris (Professor of English Literature at the Melbourne University) as 'a collection to which it is impossible to affix any money value, because it is simply unique and unrivalled'; and in view of all the circumstances, the inconvenience to which the public and the Library officials are subjected by reason of want of space, etc., it is being strongly urged that steps be taken, without further delay, in the direction of providing a building capable of accommodating the accumulated literary treasures of the State. On many occasions the Trustees of the Library have referred to this matter in their Annual Reports, and have pointed out the disabilities under which the Principal Librarian and his staff labour in consequence of the present building being possessed of such scanty accommodation; whilst as recently as August last a deputation of leading Sydney men interviewed the Minister of Public Instruction on the same subject, intimating that at least four times more room than is at present available would be needed before the requirements of the Library could be met. The Sydney Press has also taken up the question in a spirited manner, and one prominent publication recently remarking in the course of an article on 'A Great Australian Inheritance' that 'the building which serves as a Public Library for the Mother Colony is notoriously unequal to the demands of its own local requirements, quite irrespective of Mr. Mitchell's substantial addition; whilst it compares more unfavourably and even discredibly, with the imposing and commodious edifice that adorns the capital of the younger Colony of Victoria.' These expressions of individual and collective opinion are quoted in support of the contention that some definite steps should be at once taken to make good the deficiencies complained of. It is only fair to the Public Librarian and his staff to state that the very best use is made of the limited wall and floor space which they at present have at their disposal.

PUBLIC LIBRARY, VICTORIA.

The Library statistics for this institution show that the total number of volumes is 168,925. The number of volumes purchased during the year showed a considerable increase on previous years, whilst the donations were not so large. The necessity for increased space has been dealt with in a practical manner, a grant having been obtained from the Government for the completion of the south-west front of the Library buildings. The value of the newspaper collection for reference purposes is now so great that special efforts have been made to obtain duplicate copies of the leading Melbourne newspapers. The work done by the Library in receiving and despatching publications under the system of exchange has been considerable, the most important book distributed on behalf of the trustees being the volume of 'Letters from Victorian Pioneers,' published from the original letters presented to the Trustees by his Excellency, Mr. C. J. Latrobe.

PUBLIC LIBRARY OF SOUTH AUSTRALIA.

According to a recent report the total number of volumes in the Library was 43,584. It was open for 303 week-days and 51 Sundays, and was visited by no fewer than 71,340 persons, of whom 65,038 attended on week-days and 6,302 on Sundays. These figures show a decrease on the previous year, which is partly due to the unenviable reputation which the Library has acquired for its want of recent works on current topics. The government, however, has taken the matter in hand and voted £250 for the purchase of new books, which has enabled the authorities to strengthen some of the weakest sections of the Library.

The Copyright Act, as is the case in other Australian colonies, does not work satisfactorily, the total additions

from this source during twelve months having been only eleven volumes of pamphlets and parts, and twenty-five miscellaneous publications.

QUEENSLAND PARLIAMENTARY LIBRARY.

This well-managed Library now contains 30,495 volumes. Special efforts are being made with a view to securing old and valuable books dealing with the colonies—particularly with Queensland—in order that a good collection of local works may be available for reference purposes. A question arises whether, in view of the establishment of a Commonwealth Library at an early date in the chief city of Australia, it is necessary for each State to devote its funds to procuring a comparatively complete collection of books relating to Australia. At present the chief towns are competing with each other to obtain the same result.

TORONTO PUBLIC LIBRARY.

The City Council of Toronto having recently reduced the Library Estimates by \$5,300 without consultation with the Board, it was decided to close two important branches, to the great inconvenience and annoyance of a very large number of readers. These branches remained closed for a period of two months, when the City Council made a special grant of \$4,100 and requested that the branches should be reopened. This amount was \$1,200 less than the sum to which the Library Board was entitled under the Free Libraries Act. The action of the City Council is the more extraordinary in view of the fact that the City Treasurer in his annual report pointed out that the Public Library has been the most economically conducted institution of any of the public departments supported out of the City revenues. The legislature of Ontario has by the Free Libraries Act defined the limit

of the expenditure that may be made by the Library Board as one quarter of a mill on the dollar upon the amount of the revised assessment of the city. Any grant for expenditure beyond that amount is in the discretion of the City Council, but up to that amount the expenditure is in the discretion of the Board. It is to be regretted that with regard to so useful an institution as the Public Library there should be any difference between the City Council and the Library Board which should imperil the utility of the Library which during the past few years has made so much progress and is well supplied with books covering the most modern requirements in literature, art, and science. From all accounts there is reason to believe that the citizens will insist that the growth and development of the Library shall not be hampered by parsimony or inconsiderate attempted reductions of its annual estimates. The latest returns show that there are 108,376 volumes and pamphlets in the library.

LEGISLATIVE LIBRARY, NOVA SCOTIA.

Some radical changes and improvements have been made in this Library by which it becomes more of a Public Library than it has hitherto been. It has been divided into two sections, the Legislative Library and the Provincial Scientific Library. A large number of volumes and pamphlets bearing on pure and applied sciences have been transferred to the latter, which has also ample accommodation for the extensive and valuable Library of the Nova Scotia Institute of Science and the Library of the Mining Association of Nova Scotia. The amalgamation of these Libraries will be a boon to students, as well as to the general public, who will have free access to the collection of works which have now been brought together in one building.

JAMES R. BOOSÉ.

BOOK-ILLUSTRATION IN THE FIFTEENTH CENTURY.¹



THE first thing to be explained in a talk about old book-illustrations is that they are not the work of great artists. For a short time in Germany great artists like Dürer and Cranach condescended to illustrate books, but the great majority of illustrations, and all those of the earlier period, are by unknown men, who did not regard themselves as artists at all, but merely as skilled craftsmen, putting the best work they could into the books bought by the well-to-do middle-class readers of the fifteenth and sixteenth centuries. It is worth while at the outset to emphasize these words—'the well-to-do middle-class readers'—for people usually run away with one of two contradictory ideas, that all early books were very costly and only prepared for princes, or that Illustrated Books were then the Books of the People, and therefore possessed all sorts of beautiful properties not discoverable in the bourgeois volumes we get at Mudie's. Of course, both these ideas have some foundation. Profusely illuminated manuscripts, whether Prayer Books or Romances, were literally a luxury reserved for princes; but then a profusely illuminated manuscript is not only a

¹ The two articles which are to be published under this heading are slightly recast from a lantern-lecture delivered last winter before the Guild of Art Workers and elsewhere. The slides for the lectures were made chiefly from previous books and articles by the author, and therefore only a few of the illustrations which now take their place are entirely new. The lecture is here printed in the hope that a rapid survey of the subject may be useful to some readers of the 'Library,' with due apologies to those who are already well acquainted with the subject.

book, it is a picture gallery as well, and even now, when people talk of extravagant prices, the fine manuscripts which can be bought for from one to two thousand pounds are probably the cheapest art treasures on the market. But until quite the end of the fifteenth century princes cared very little for printed books, thinking them rather cheap and common, even to the extent of refusing to have them in their libraries. More than this, rich connoisseurs generally, and not merely princes, when they patronized printed books at all, preferred them quite plain, finely printed, but with no pictures in them. They even preferred them without any printed initial letters, no doubt telling each other it was so much nicer to have the initials prettily painted in by hand—just as there are some people who prefer books in paper covers, because they can have them bound as they please. We all know that most paper cover books melt away and never get bound at all; and most of the books which were to have painted initials remain to this day with the blank places still unfilled. But it was a very pretty theory, and it shows clearly enough that the rich people who held it cared nothing for printed ornaments, and *à fortiori* nothing for printed illustrations.

On the other hand, though some of the books we are concerned with were probably sold for less than sixpence, sixpence in the fifteenth century was worth five or six shillings now, and, in fact, from five shillings to five guineas very fairly represents the range of prices of early illustrated books. Thus the cheapest of them, the little Florentine chapbooks, are not really the equivalent of our modern penny dreadfuls, but rather of the pretty gift-books with which the best publishers tempt us every Christmas. There was no fifteenth century equivalent to our modern penny dreadfuls, because the sort of people who now read penny dreadfuls then read nothing at all; as soon as they began to read, plenty of bad pictures were produced to please them.

If this prologue did not already threaten to be too long it would be interesting to advance the theory that the great body of readers in every civilization has always been drawn from much the same class as at present, and also that the price of books, when we allow for the different value of money, has varied equally little. In any case it should be understood that early illustrated books were neither very rare, nor very miraculously cheap, but cost about the same as the illustrated books of to-day, and were intended for about the same class of readers.

Now as to the time when they were made, and the manner of the making. With three or four exceptions all the pictures mentioned in these articles were made between the years 1472 and 1508. In 1472 printing had been invented for about twenty years, and had spread from Germany into Italy, France, and Holland. Two or three printers had already used illustrations in their books, but not very successfully, so that about 1470 is the date from which book-illustration took its real start. Soon after 1500, on the other hand, it began passing out of its first stage, and this leads us to the point as to how the pictures were made.

There were three ways of making book-illustrations in the fifteenth century. The first was to paint them by hand, as beautiful manuscripts had been painted for centuries before printing was invented. In some early printed books spaces were left blank for a picture or headpiece to be painted at the beginning, and, as we have already noted, up to 1490 it was quite common for all the initials to be painted in by hand. But this, of course, was expensive, and was gradually given up in favour of illustrations and ornaments which could be printed. Now, there were only two different ways then in which printed pictures could be produced. In one you took a piece of wood (or, in some cases, of soft metal, such as pewter), and you cut or dug at it with a knife or a graver, until the picture you wished to draw was left standing in relief,

and everything else was cut away. Then you inked the ridges of wood, and pressed your paper on to them in a printing press, and so obtained a printed picture. That is wood-cutting or wood-engraving, the method of relief, and that is the ideal method to employ for illustrating books, because the printers' types are in relief also, and you can fasten the types and the wood block together and print them both at once, and there is a real harmony between the two.

In the other method of picture printing you take a piece of copper and cut in it the lines you want printed. These lines become little trenches into which you run your ink; then wipe the surface of the plate clean, damp your paper and press it with a roller right down into the lines till it takes up the ink. This is called engraving on copper, or incised engraving, and it is a less good way of illustrating books, because the illustrations have to be printed separately from the types, and are out of harmony with them. But it can be seen in an instant how much easier it is to scratch very fine lines, than to cut away on each side so as to leave a very fine ridge; also, lines can be scratched across each other by way of shading, but ridges can only be made to cross each other by the laborious gouging out of little squares. The great reason why the art of wood-cutting declined during the sixteenth century was that the woodcutters tried to do the things on wood which the engravers did on copper, instead of keeping to their own art. Thus they first spoilt their pictures, and were then punished by going out of fashion altogether for quite two centuries. That is why these earliest woodcuts are so interesting, because they represent the period when wood-cutting was practised for its own sake, and not in imitation of engraving on copper. They have also an advantage over those of any later period in that they were almost invariably printed on good paper and with careful press-work.

GERMAN WOODCUTS.

In France, in Italy and in England there are plenty of bad woodcuts in early printed books. In Germany book-illustrations have always a certain technical excellence, though it may be only of a primitive kind. The reason is, that in Germany, when printing was invented, wood-



FROM INGOLD'S 'GULDIN SPIEL,' AUGSBURG, 1472.

cutting was already a recognized craft; what is more, it was an organized craft, and when the printers began to publish illustrated books the guilds, or trades-unions, were promptly up in arms. A venerable Abbot was called in to arbitrate, and the award he made was that the printers might illustrate books as much as they pleased, but only so long as the illustrations were cut by authorized crafts-

men. Hence the absence in Germany of the eccentricities we find in other countries.

Of course these good trades-unionists were not great artists. They were only simple craftsmen. But they had the root of the matter in them, and there is more character in these simple German cuts than in those of any other nation. The chief homes of the early German woodcutters were the neighbouring towns of Augsburg and Ulm, and here, from Ingold's 'Guldin Spiel,' printed by Günther Zainer in 1472, is a woodcut of card-players which for character can hardly be surpassed. The hesitation of the woman, whose turn it is to play, the rather supercilious interest of her *vis-à-vis*, and the calm confidence of the third hand, not only ready to play his best, but sure that the best will be good enough, are all shown with absolute simplicity, but in a really masterly manner.

At the neighbouring town of Ulm the work done was much on the same lines as at Augsburg, but perhaps even better. I give my readers free leave to laugh at the next illustration, for it certainly has its comic side; but if the true aim of an illustrator should be the bringing out of the points of a story, not merely to make a pretty picture, it deserves praise as well as laughter. The illustration is from an edition of Boccaccio 'De Claris Mulieribus,' or 'The Lives of Illustrious Women,' and the text tells how Massinissa, Prince of Numidia, had married Sophonisba, the daughter of the Carthaginian Hasdrubal; how the Roman general, Laelius Scipio told him he must put her away; and how the obedient Massinissa, who apparently knew that his wife's sense of honour was much keener than his own, sent her a cup of poison with the information. Now look how the craftsman-artist has treated the subject in the two pictures, which, medieval-wise he has put into one frame. Laelius Scipio is, of course, comic, as he holds up his warning finger; but, as Massinissa stands, dutifully checking off his instructions, is he not the very incarnation of a craven milksop? In the other

half of the picture, the thrown-back head of Sophonisba is typical of her unflinching courage, and the horror on the messenger's face tells its own tale. The work is absolutely primitive, but as illustration it has very high merit.

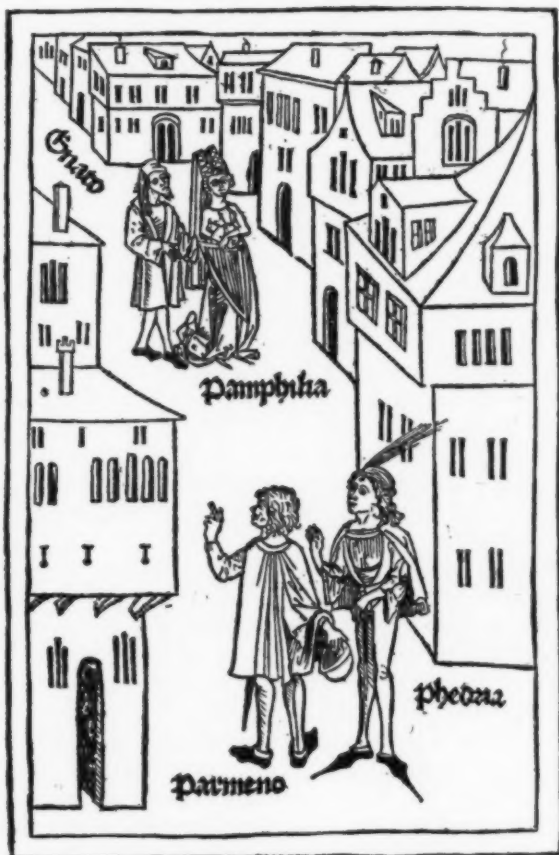
At Ulm they paid special attention to the decoration as distinct from the illustration of books; but Dr. Jennings has written so recently in 'The Library' on printed



FROM BOCCACCIO, 'DE CLARIS MULIERIBUS,' ULM, 1473.

initials that we must not go over the ground again now. But they were ambitious people at Ulm, who tried by nearly full-page illustrations to popularize a Latin classic, the 'Eunuchus' of Terence. The book, printed by Conrad Dinckmut in 1486, is a famous one, and here, very much reduced, is a picture from it, a street scene, in which the architecture will doubtless be admired. It is good, but, in my judgment, not so good as many smaller and

less pretentious cuts. Indeed, in early illustrations it may almost be taken as a rule that the smaller and less preten-



FROM THE 'EUNUCHUS,' ULM, 1486.

tious the pictures, the better they are likely to be. It is, however, only fair to add that Mr. William Morris

estimated this edition of the 'Eunuchus' more highly, pronouncing it a book 'altogether of singular beauty and character.'

The first period of German book-illustration was drawing to a close, when, in 1493, was published the famous 'Nuremberg Chronicle,' printed by Anton Koburger at Nuremberg, with whose illustrations we have for the first time a name connected, that of Michael Wohlgemuth, the master of Dürer. The industry of Mr. Cockerell has ascertained that the 'Nuremberg Chronicle' contains altogether 1,809 pictures, of which 645 are separate designs and 1,164 'repeats.' This is mentioned here, not from any love of statistics, but because it brings out the essentially decorative intention of most early woodcuts. The illustrators of the 'Nuremberg Chronicle' could not procure authentic likenesses of the 224 Kings, or 198 Popes, mentioned in the text, so they made woodcuts of 44 Kings and 28 Popes, and used them five, six or seven times each. Conrad Dinckmut, in his 'Seelenwurzgarten,' overdid this liberty of repetition, for in a not very large book he made seventeen full-page cuts serve for 133, each cut coming over and over again in the same chapter, till one grumbles at the waste of space. In the 'Nuremberg Chronicle' there is no such monotony, and the illustrators fully attain their aim of breaking up the large folio pages and making them look attractive, while many of their pictures of cities possess real topographical value.

In the next year to the 'Nuremberg Chronicle' appeared the last of the German books at which we can look, the 'Narrenschiff,' or Ship of Fools of Sebastian Brant, an author who (as Mr. Redgrave showed in the second volume of 'Bibliographica') made book-illustration his special care, and the woodcuts in whose publications stand midway between the primitive work of the early craftsmen, and the more self-conscious efforts of the artists of the sixteenth century. In Grüninger's 'Virgil' of 1502, published under Brant's supervision, the illustrations are full

of delightful medieval anachronisms, but they are in their way, elaborate pictures. In the 'Narrenschiff,' the old simplicity of design is still maintained, though there is an



VENUS, FROM 'THE SHIP OF FOOLS.'

abundance of symbolism, as in the picture of Venus, illustrating the fatal follies of love, here shown.

ITALY.

According to the scheme which has been laid down for this paper, I must be content with having, I hope, whetted some appetites for German woodcuts and now hurry to Italy. The earliest Italian woodcuts, with the exception of the famous Verona 'Valturius,' with its pictures of military operations, are rather of the nature of experiments, but the books which the German printer, Erhard Ratdolt of Augsburg, printed at Venice, during his ten years' stay there, which began in 1476, are notable for their very beautiful borders. In Naples also the German printers used borders to several of their books. But book-illustration, as distinct from decoration, did not really establish itself in Italy until about 1490, when the German printers who had introduced the art of printing into the country of Italy had done their work, and the native Italian printers went to native artists and woodcutters for their illustrations. It would be easy to occupy a whole article with talking about Italian illustrations, because, although they bear only a very slight relation to Italian paintings, yet just as we divide Italian paintings into the schools of Umbria, of Venice, of Ferrara, and the like, so every centre of the Italian book-trade had its own school of illustrators, whose work is strongly marked off from that of any other.

At Florence book-illustration begins quite suddenly in 1490 with a few outline designs of extraordinary grace and beauty, and then settles down into a wonderful series of little woodcuts, each framed in its own border, and making some use of white lines upon black as well as black upon white. Of the designs in outline one of the finest is this from the 'Laudi' of Jacopone da Todi, printed in 1490, showing the great hymn-writer in an ecstatic vision of the Blessed Virgin. Of books illustrated with bordered cuts, the most famous is the 'Quatrigio' of 1508, a dull imitation of Dante, by a certain Bishop



FROM THE 'LAUDE' OF JACOPONE DA TODI, FLORENCE, 1490.

Frezzi. A copy of this book has just been sold for £800, but it has won its fame and consequent price chiefly because it is a sizable folio, instead of a small quarto, and because the signature 'L. V.' on the first cut has given rise to the mistaken conjecture that the pictures might be attributed to Luca di Venturi, *i.e.*, Luca Signorelli, whose



FROM FREZZI'S 'QUATRIREGIO,' 1508.

recognized signature, however, was L. C., *i.e.*, Luca di Cortona. Similar attributions used to be made of some of the Venetian woodcuts, but it is now generally recognized that the initials occasionally met with on early cuts are the signatures of the cutters, or more probably of the owner of the workshop where the cuts were made. I have never read the 'Quatriregio,' and except Dr. Garnett, who has

read everything, I know no one who has. It is a dull imitation of the 'Divina Commedia,' and the pictures suffer, as those in the early illustrated Dantes suffer, from the monotonous recurrence, in every cut, of the figures of

C Operetta di frate Girolamo da ferrara
della oratione mentale



FROM SAVONAROLA'S 'ORATIONE MENTALE,' S.A.

the hero and the virtue who guides him. In the example here shown, we get the normal charm of Florentine woodcuts, each inclosed in its little frame, fairly well represented. But in the Savonarola pamphlets and the Rappresentationi, or Miracle-Plays, we have, in addition

to this normal charm of style, touches of feeling and characterization as well. Here, for instance, from Savonarola's treatise, 'Della Oratione Mentale,' on private prayer, is a little woodcut, which has all the charm of a picture in the grand style. As an example from a miracle-



FROM THE 'RAPPE. DI S. PANUNZIO,' S.A.

play, we may take the title-cut of the 'Rappresentatione di Sancto Panuntio.' S. Panuntius was a hermit, who thought rather highly of his own piety, so he prayed that he might be shown some one else as devout as himself, and was intensely surprised when an angel bade him make the acquaintance of the village-musician. He goes to the

village, finds the musician singing a cheerful song, and proceeds to cross-examine him, as in the background of our picture, where I pray you to note the look of superior curiosity in the saint's face. The musician had been a robber, but he was a kindly rogue, had saved a girl's virtue and paid the debts of a poor woman, so grace was given him to repent, and now by his songs and fluting he helps to keep people cheerful, and free from *accidie*, that medieval sin from which we all suffer in bad weather. Panuntius falls on his neck, the musician embraces him, as in the foreground, and—the author's inspiration here utterly deserting him—breaks his flute and becomes a monk.

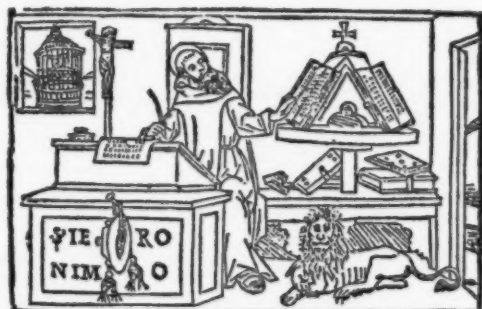
Time does not permit me to speak of the fine woodcuts found in a few books printed at Milan, or of those produced at Pavia, perhaps under the inspiration of Milanese artists. But before hastening on to Venice, the capital of the Italian book-trade, we may stop to look at this St. Christopher from a missal printed in 1503 at Ferrara, where also had been produced two very famous illustrated books, an edition of 'The Epistle of St. Jerome' and the 'De Claris Mulieribus' of Philippus Bergomensis, the illustrations in the latter showing Florentine influence in their black backgrounds.

At Venice book-illustration in the fifteenth century took the form partly of very charming, but sometimes very scratchily cut little illustrations of about $2\frac{1}{2}$ inches by $1\frac{1}{2}$, suited to text-illustrations in books printed in double columns, partly of larger illustrations often of a very noble and serene beauty. The first important book illustrated with the little cuts was an edition of the Italian translation of the Bible by Niccolo Malermi, printed in 1490. From this we may take two typical examples, the first of St. Jerome in his study, with his cardinal's hat slung on his desk, his lion at his feet, a bookstand by his side, and a bird cage in the window; the second a spirited illustration of the text in the Psalms, 'The Fool



FROM A CARTHUSIAN MISSAL, FERRARA, 1503.

hath said in his heart there is no God,' a village innocent (with feathers in his hair, which make him look like a Red Indian, arrived in Europe in search of Columbus), bestrid-



FROM THE MALLERMI BIBLE, VENICE, 1490.

ing a hobby-horse, with the village boys jeering at him, and the village dog barking at his heels. Editions of the 'Decamerone' and the 'Divina Commedia,' of Masuccio,

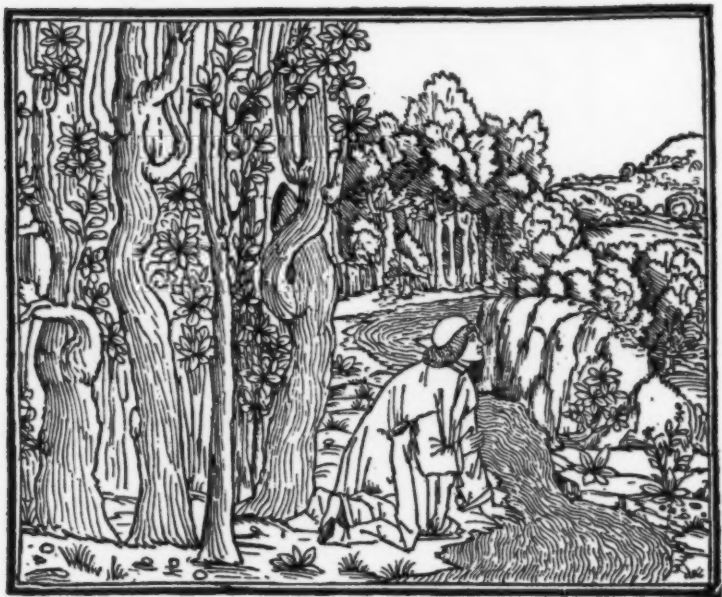


FROM THE MALLERMI BIBLE, VENICE, 1490.

of Livy, and of the 'Lives of the Saints' were illustrated in the same style.

Of the larger style of illustration the most familiar

examples are the two woodcuts in the 'Fasciculus Medicinae' of Johannes Ketham (1493), to which additional interest is lent by their being occasionally found with additional printings in colours. Even finer than these, in its quiet beauty, is a woodcut of a preacher preceded by a little crucifer, found in an edition of the 'Doctrina della



FROM THE 'HYPNEROTOMACHIA,' VENICE, 1499.

'Vita Monastica' of Lorenzo Giustiniano, probably printed about 1495. This woodcut also has a special interest, as according to Dr. Lippmann who reproduced it in his pioneer book on 'Wood-engraving in Italy'; it was imitated from a picture painted by Gentile Bellini in 1466 for the Church of S. Maria del Orto. Dr. Kristeller has traced a few of the little Florentine woodcuts back to

pictures, but this is the only instance of which I know of a Venetian one being thus derived.

Midway between these fine examples of outline drawing and the little vignettes of the Mallermi Bible, are the cuts in an Ovid printed in 1497, the designs of which are excellent, though they were very badly reproduced by the woodcutters. It was probably the designer of this Ovid, aided by much better cutters, who illustrated in 1499 the famous 'Hypnerotomachia' (or 'Strife of Love in a Dream'), printed by Aldus Manutius, at the expense of Lionardo Crasso, a book-loving lawyer. A single illustration from this famous book, showing the hero, Polifilo, at the side of a woodland stream, must bring to a close the few examples of Italian origin it has been possible to mention in this rapid survey. After 1500 book-illustration at Venice rapidly declined, the introduction of much heavier shading destroying the delicacy of touch of the earlier woodcuts.

Our next paper will be devoted to a glance at some of the illustrated books of France, Spain, the Netherlands and England.

ALFRED W. POLLARD.

ADMISSION TO PUBLIC LIBRARIES IN GREAT BRITAIN.

IN the interesting series of papers which have appeared in 'The Library,' 'How Things are Done in One American Library,' the writer, Mr. Crunden, refers to the terms upon which the public are admitted to the library. He says, 'If security for the return of borrowed books is made the primary consideration, the usefulness of the institution is at once curtailed.' He then describes the very reasonable and easy terms upon which the people are allowed to use and to borrow books from the St. Louis Public Library.¹

How do we stand in Great Britain in this matter? Have our public libraries done all that may reasonably be asked to make access easy and simple? It is not intended to discuss the question of admission to such libraries as the British Museum, the Guildhall Library, and others which are for reference purposes only, and where the restrictions imposed are only such as are necessary to keep the number of readers within the limits of the space available. It will be simpler and more profitable to deal with libraries established under the Public Libraries Acts, and containing as a rule three departments, viz., Reference Libraries, Reading Rooms for newspapers and periodicals, and Lending Libraries. With regard to the two first, the Reference Libraries and Reading Rooms, practically no restrictions are imposed; they are open to all, and no guarantees or references are asked for as a condition of admission.

The Lending Libraries, however, offer an entirely differ-

¹ 'The Library,' September, 1900, p. 385.

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ent set of circumstances. Here guarantees are asked for, and it may be useful to analyze the various methods, with the object of finding out whether the public are allowed such easy access to the books they pay for as is consistent with efficient administration and control.

The inquiries upon which the following observations are based were addressed to 367 public libraries, and replies were received from 308. Of these about 20 were for various reasons of no value.

As a general rule, a householder whose name is on the voters' list, or on the rate book, is granted better terms than other residents, but the exceptions are rather numerous, for in eighty-five places voters and ratepayers use the library on precisely the same terms as other residents. This does not seem quite fair play for the people who directly contribute the funds out of which the library is supported. On the other hand there are eight places where only ratepayers whose names are on the voters' list are privileged to hold a borrower's ticket, an unnecessary restriction, which must prove inconvenient in the case of a large family, or where the person qualified declines to take out a ticket. One house one reader's ticket is happily not a general library rule, but it ought to be abolished altogether.

There is a growing feeling in the direction of allowing a ratepayer, as long as his name is on the current burgess roll or voters' list, to borrow books without a guarantor, provided he signs a form agreeing to abide by the rules. The returns give the following result:—Tickets issued to ratepayers without guarantee, 201; with one guarantor, 75; with two guarantors, 15. That is very satisfactory. But in the seventy-five places requiring one guarantor the subject might be reconsidered, and in the fifteen places requiring a ratepayer to provide two guarantors before he can borrow his own books some revision seems necessary.

Let us take next the persons who are not ratepayers, whose names do not appear in the voters' lists, and who

presumably have not the same stake in the affairs of the library, but who nevertheless provide a large proportion of the readers. There are ten places which admit such persons without any guarantee, a liberality of practice which, though not perhaps generally possible, has yet proved satisfactory in several instances. Two other cases exist where all persons over twenty-one years of age are so admitted, while persons under twenty-one are required to provide security. Of the remaining returns, 241 require one guarantor, 30 require two, and 8, as already stated, do not issue tickets to non-ratepayers. The qualification for a guarantor is usually that the name be enrolled on the current voters' list; in boroughs on the burgess list. Presumably where only one guarantor is required, the head of the family may become security for all the members of his household, and there is therefore no hardship. The requirement of two guarantors is worthy of reconsideration, with a view to revision, if local circumstances will allow of it.

There is still another practice which has extended of late years, especially in London public libraries. Instead of obtaining the signature of one or two ratepayers to a guarantee form, an applicant may leave a money deposit. Ten shillings is the sum in most cases, and this is returned in full when the ticket is cancelled, or when the reader elects to substitute the usual guarantee agreement.

In nearly every instance the free loan of books is restricted to persons resident, rated, or employed within the library district, but in many cases persons not so qualified are allowed to use the library on payment of a small subscription annually, half-yearly, or quarterly. The amount ranges from one shilling per annum upwards. There are only a very few towns which admit all comers to the lending library without payment. This liberal policy must be impossible in many places. Yet if a good library attracts people from outside to the town to borrow books, those people will in most cases spend some money while in the

town, to the increase of its trade. This aspect of the question may be worth thinking over.

One ticket is usually allowed to one person, but of late years the experiment of allowing an extra ticket for books other than fiction has been tried by some libraries. In towns having branch libraries, considerable trouble is taken to prevent a reader from holding a ticket for more than one library. There are exceptions to this. The more recent experiment is of considerable interest. A reader is allowed to hold a ticket for the central library, and for each branch if he or she desires, but no reader may use more than one ticket at one time at the central or any branch library. That is to say with a central and three branch libraries a reader may hold four tickets, provided he visits four libraries to obtain the loans. In practice it will be found that very few, if any, readers will take out more than two tickets, one for the nearest branch and one for the central library. From the branch he will obtain his supplies of recreative reading, using the central library for his other reading because of the wider choice of books. This seems to be a solution of the extra ticket question, which will work more satisfactorily than the earlier plan of concentrating the extra tickets at one library. It distributes the borrowing over two libraries or more, relieving the central from the extra work, and encouraging that concentration in one library of the best reading, which, as libraries develop in the larger towns, will become necessary if the stock of the more expensive books is not to be needlessly duplicated.

The restriction of the use of a ticket to the central library, or the particular branch for which it was issued, unless a formal transfer is applied for by the borrower, seems to be a needless interference with a reader's comfort. If the charging system requires the ticket to be kept in the library when a book is borrowed, there is no reason why the ticket may not be used at the central or any branch as the reader may find most convenient. As a rule

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readers will only use their tickets at the branch nearest to their homes or their work, and the central library. The experiment of allowing tickets to be used at either the central or any branch at the reader's choice has been tried, and has not been found to present any difficulties. It saves trouble to the reader and to the staff.

Before leaving the subject of the admission of the public generally to the lending libraries, there are some exceptional practices which deserve mention, if only as examples of how not to do it.

Witnesses to the signatures of the guarantors and the readers are required in a few libraries, and in others children are not admitted unless the application forms are countersigned by a parent or a teacher. There is also at least one case where the privilege of signing a reader's application for a ticket is reserved for members of the library committee!

One other important test applied to the fitness of people to use a public library remains to be considered—the age at which borrowers are admitted to the lending libraries. A table will best summarise the result of the inquiries under this head:

Age of admission.	No. of libraries.
No limit	69
8 years	3
9 „	1
10 „	18
11 „	3
12 „	44
13 „	21
14 „	95
15 „	15
16 „	16
17 „	1
18 „	1
Total returns	287

This table supplies much food for thought. The age limit, though fixed, is in many cases left to the librarian's discretion. In others, as already stated, the applications must be countersigned by a parent or teacher. The table supplies strong evidence that the limits have in many instances been fixed without full consideration, or in ignorance of the needs and the claims of children. In 128 districts having public libraries books are not lent to children under fourteen years of age. Seventy-six of these districts are towns each having over 20,000 inhabitants. The total population of the 128 districts at the last census was 5,127,565!

The principle of making easy the admission of children is extending. The value of the school-teachers as a factor in introducing children to the libraries is becoming more widely appreciated. The recommendation of teachers who are not saddled with any liability, is now being accepted in lieu of the guarantee of one or two ratepayers. In one instance at least—there may be others—the library supplies the head teacher of every school in the district, board or voluntary, elementary, higher grade, or intermediate, with a book of forms for recommending children as borrowers, and on these recommendations tickets are issued.

The admission of adults without guarantee, while children are required to provide security, as in the instance already quoted, is cautious but deterrent. So also are rules requiring the application forms to be countersigned by a parent or a guardian. Let us cease to be grandmotherly, and leave the control of the children and their habits to those who ought to control them. Our business is to make it easy for all to become readers. Let others impose the checks, if they wish their children not to read.

The returns show clearly that while there has been a considerable movement in the direction of simplifying admission to the libraries, yet many places lag behind.

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The terms of admission were originally formulated fifty years ago, when things were in an experimental stage. The imposition of restrictions designed to protect the books from theft and abuse may have been necessary then. At any rate they were thought to be. Experience has shown that the people may be trusted. If the library staff is efficient, there is nothing to fear from the public.

Three things suggest themselves as desirable: 1. The abolition of the age limit for children; 2. The admission of residents who are not ratepayers on the guarantee of one ratepayer; 3. The admission of ratepayers without any guarantee except their own signatures.

The general adoption of these terms would remove a barrier which keeps many of the better class of readers from using the public libraries. Just imagine the case of a ratepayer who applies for the loan of a book, and who is handed a form with the request that he will obtain the signature of one, or possibly two, other ratepayers as a guarantee for the safe return of the book. He has to leave the building, get the form signed, and return to the library again before he can obtain the book. Two visits to the library, and one or more outside, before he can obtain the loan of a book worth perhaps six shillings. And he may be contributing many pounds per annum to the support of the institution. If the same person desires to introduce his wife, his son, his daughter, or his friend, the same difficulty occurs where two guarantors are required. It will be found that in the majority of cases the guarantee forms handed out to such persons are never returned, and the library suffers. 'Too much humbug!' is the short but expressive phrase often used to describe this antiquated red-tape system.

The risks are so small that it is folly to put the public to such mountains of labour. The number of visits prior to the admission of a person as a qualified borrower must be reduced to a minimum. No person presenting a form duly signed should be told to call the next day, or in two

or three days, for a ticket. The ticket should be made out and a book delivered there and then.

It is the business of a rate-supported library to supply the ratepayers with books as simply and conveniently as possible consistent with the proper custody of the common property.

JOHN BALLINGER.

AMERICAN NOTES.



NE of the most important signs of the times is the struggle that is going on, sometimes below the surface but always recognized by those who follow intelligently the course of progress, between what may be called the business ideal and the educational ideal for a librarian.

The management of a large library requires executive and business ability of no mean order. It is a vital question with those having the appointing power whether to secure someone who has proved himself possessed of such ability either in the library field or in other lines, or to emphasize the scholarly side, even to the exclusion of the business side. In the light of this struggle, and the important part it is playing in determining the line of library development, the recent circular of the Trustees of the Brooklyn Public Library becomes a library document of interest and value. The following is a genuine copy of the Brooklyn resolutions, made public February 6, 1901, the occasion being the resignation of the former librarian :

‘The man who is sought as librarian for the Brooklyn Public Library is one who has had a thorough elementary, secondary and collegiate, or university training ; one who has been able to get from his training thorough scholarship and a living interest in science, art, literature and philosophy, as means of educating and uplifting human society ; who has a deep sympathy with the physical, intellectual, ethical and religious needs of all social conditions, and who has breadth of vision and depth of conviction on important religious, social, scientific and philosophical questions.

' In addition to breadth of culture and positive character he should have been trained for the special profession of librarian, and should have had successful experience in library work, including a successful administration of the affairs of a library, either as chief librarian or as a trusted and valuable first assistant in a library of excellent standing.

' In addition to scholarship and professional training the librarian desired to take charge of the affairs of the Brooklyn Public Library should have excellent executive ability, thereby enabling him to secure the very best service possible from the many subordinate employees; great power of discernment of the character and qualifications of persons engaged in library work, thereby enabling him to make good selections of subordinates; great tact and skill in dealing with the public, thereby avoiding friction with the people who support the library; wisdom in practical affairs, thereby enabling him to advise with the board of directors and the city authorities as to the proper expenditure of public moneys; great public spirit, thereby allying himself with the hopes, the needs and the aspirations of the people whom he is to serve; and, in short, an all-round citizen who will be capable of shaping public sentiment in library matters, of taking an influential position in educational matters, and one who will be deserving the respect and support of the whole community.

' The Brooklyn Public Library has, for the year 1901, the sum of \$100,000, to be expended in the purchase of books and in the paying of running expenses, exclusive of heat, light, fuel, repairs and furnishings. The library now has fifteen branches, and its circulation is at the rate of 100,000 books per month.

' It is safe to say that the man who may be selected as librarian-in-chief of the Brooklyn Public Library system will have the shaping of one of the largest library systems in the country. Its circulation, in a population of one and a quarter million of people, will doubtless exceed that of

any other single library system in the country, excepting only the public library in Manhattan.

'The board of directors of the library will not consider as a candidate for the position of librarian any one who has been trained for some other profession, and who has not had valuable experience as a successful librarian. They will not accept some school teacher who seems to have missed his calling, or some minister who has missed a parish, or some book-worm, who, under the name of librarian has delved among library shelves, instead of making the library that he served a living fountain of knowledge and culture to the community about him.

'The board of directors will be satisfied with nothing short of the best available man for the position to be filled; a man in the prime of life, who has many years of work ahead of him; a man who has his chief life-work before him rather than behind him. The salary of the position is fixed by the board of directors, and will be commensurate to the position and to the merits of the man finally selected.'

As will be observed these resolutions set for the standard the educational ideal of the librarian, making business ability one, but only one, of his necessary qualifications. The position is excellently summed up in a private letter which I received from the chairman of the library committee: 'We seek a man who has the spirit of the educator, and who has the practical ability to put into force his educational ideals.'

SALOME CUTLER FAIRCHILD.

NOTES ON BOOKS AND WORK.



F the books which demand notice this quarter it is only right to give the place of honour to that on 'The Sources and Literature of English History from the Earliest Times to about 1485,' by Dr. Charles Gross, of Harvard University (Longmans, 18s. net). Fifteen years ago Mr. Tedder wrote that it was a 'slur upon English bibliography and upon English historical research that "our island story" told in so many ways and by so many writers, should be yet without an adequate record of its literature.' In 1897 Mr. Frederic Harrison echoed the complaint, and echoed also Mr. Tedder's opinion that an adequate bibliography could only be compiled by some method of co-operation on the part of various experts. It is curious how often this idea of co-operative enterprise crops up in face of the fact that all the great bibliographical achievements of the past, from Panzer and Hain to Watts and Allibone, have been carried through by individual enterprise. Dr. Gross's work, by which an adequate bibliography is provided for our præ-Tudor history is a fresh proof that it is not to committees but to the zeal of individual scholars that we must look for work to be successfully performed.

Dr. Gross's book is divided into four parts: the first devoted to General Authorities, the next three to the successive periods of 'Celtic, Roman, and Germanic Origins,' Anglo-Saxon history, and that from the Conquest to 1485. The first part includes a valuable chapter on the auxiliary literatures of philology, palæography, biography, and genealogy, numismatics, archæology, etc.;

notes on the 'archives' at the Public Record Office, British Museum, Oxford and Cambridge, lists of printed collections of sources, and then a careful bibliography of the works of modern writers, whether general treatises, or monographs on special points, such as Parliament and Taxation, Justice or Land Tenure. For the præ-Saxon period, 'original sources' are, of course, scanty, for the two subsequent ones separate treatment is again given to these as distinct from modern treatises. The list of old Chronicles, which contains nearly two hundred entries, is arranged alphabetically, the overlapping of periods, no doubt, standing in the way of the chronological grouping, which is successfully carried out in the case of modern works. A little study of the table of contents and of the index will enable a student in a very brief time to obtain a real insight into the literature of any period he desires, and this, not only from the political standpoint, but from those of social life, church history, etc., as well. It must also be noted that Dr. Gross's bibliography is so arranged as to be abundantly useful to the local or county antiquary, as well as to the students of national history. Every public library of any importance ought to hasten to place it among its books of reference.

The boldness of the authorities of the Cambridge University Library in having their Catalogue of English Books arranged under printers and publishers, instead of authors, is certainly accentuated by the issue of the first half of it separately, without the mitigation of the promised index of authors, or even an alphabetical list of the printers. When these necessary helps are added the catalogue will be easier to use; but during the six weeks a copy of this first volume has stood on my shelves, I think I may say that I have referred to it more often than to any other, and with constant satisfaction. There is the more pleasure in acknowledging this, as the plan of the catalogue when I first heard of it made me very angry.

Bibliography and the history of printing are good things, but librarianship and literature are better, and from the standpoint of both these it seemed to me monstrous to arrange the main entries of (say) Shakespeare's plays under the names of the mostly insignificant printers and publishers who brought them out. What has converted me is the perception that if the best work is to be got out of the three great libraries at the British Museum, Oxford, and Cambridge, this will only come about by a closer union between them. Now, whether intentionally or not, Mr. Sayle's catalogue is an excellent example of the kind of result which co-operation might attain. The Museum has catalogued its early books in one way, under authors; Cambridge follows this up by a catalogue under printers and booksellers; if Oxford will only produce a third contribution, arranged chronologically under years of publication, the possibilities will be exhausted, and students will be able to examine the literature of 1476-1640 from all three points of view. Taken by itself either of these latter plans would be objectionable; but as part of a co-operative scheme, nothing could be better. I may add that the constant use I have made of Mr. Sayle's book has filled me with admiration for the care with which it has been executed, and also with pleasant surprise at the unsuspected wealth of the Cambridge Library.

A full notice of the first volume of M. Claudin's '*Histoire de l'imprimerie en France*' must, perforce, be held over for another quarter; but room may be found here to note that both in the abundance and excellence of illustrations and in the fullness of the text, it even surpasses expectation. To those who have tried to study French woodcuts from the scanty materials (save for Vérard's books and the *Horæ*) available in England, M. Claudin's great work opens up an entirely new country, while his history of the different Paris firms of printers bristles with fresh information.

By the kindness of the American Library Association the following particulars have come to hand as to the scheme for printed catalogue cards referred to in Mr. Dewey's article. The Publishing Board of the Association is arranging with the Library of Congress to aid in the selection and distribution of the cards, so that libraries of different sizes may be able to benefit by the scheme to the greatest possible extent. Libraries able to use complete sets of cards (approximately 7,000 a year) for all American copyright books will no doubt deal directly with the Librarian of Congress; but for the benefit of smaller institutions the Association Publishing Board will obtain sets and duplicates, and retail them at the rate of 500 titles for £5, 1,000 for £8, and 2,000 for £12, duplicates being charged at half a cent. a card. Orders for titles desired by any library may be designated either by the copyright numbers used in the weekly bulletin, obtainable from Government at a subscription of a pound a year, or by giving the author and short title. It is pointed out that the cards will be useful not only for cataloguing, but also for memoranda of purchase, for charging, and for many other purposes; and the insignificant cost of duplicates should certainly encourage their employment in these ways. It is expected to supply cards for all books bearing the copyright date of the present year, but none earlier. The inception of the scheme depends on the promise of subscriptions to the amount of £800, the estimated cost to the Publishing Board of procuring and distributing the cards being £200 in excess of this. There being no intention of accumulating a profit, should the scheme be widely taken up, the initial rates, small as they are, may presumably be lowered still further.

A. W. POLLARD.

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